PACESETTER

The George Perez Magazine

#8

$9.95

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER The George Pérez Magazine

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This issue is devoted to George's *Obscura*. Not only is the book reprinted in its entirety, but it includes additional materials for your enjoyment. PACESETTER #8 is a departure from the original format, but includes many of the familiar features. This issue's cover was penciled and inked by George Pérez, and colored by Tom Smith. On the back cover we have a reproduction of the original *Obscura* cover.

NEXT ISSUE'S QUESTION:
Next issue's theme is Pérez in the 70s. Of all his work during that era, what is your favorite and why? Please make sure to elaborate! *Send responses to TlorenzP@yahoo.com.*

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PACESETTER
The George Pérez Magazine

FOR PÉREZ FANS • • BY PÉREZ FANS

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F • R • O • M T • H • E P • U • B • L • I • S • H • E • R

As yet another year closes, I write my letter from the publisher of PACESETTER. Has this year flown by fast or what? This issue of will probably be the quickest read of any issue of PACESETTER. We have only two articles in this issue. Not only is PACESETTER touted as "By Pérez Fans, and For Pérez Fans"... this issue is by Pérez himself! The first article is by George Pérez, and marks his first article written exclusively for PACESETTER. The second article is by his very lovely—and amazingly talented—wife Carol. In fact, "Carol's Corner" will be a regular feature. Think about it: who is better qualified to write about the man than the person closest to him? I'm pretty excited about that. You can thank the fellow that really makes PACESETTER look so good: Marcus Mébes. Marcus asked her to be involved in the magazine while he was attending the Wizard World Convention in Texas. If you have any questions for Carol, send them to me or to Marcus at baringer@gmail.com, and we'll be sure to pass them along. Who knows? Perhaps they'll end up in the next "Carol's Corner".

Beyond the two articles, the rest of the issue will be what George is famous for: lots of great, rare art. The theme of this issue is "Obscura".

The seed for this issue was actually planted a couple years back while I was visiting George at his house. The idea was actually George's own: to reprint in its entirety George's self published 'zine *Pérez Obscura*, the art book that George put together to help finance his *Crimson Plague* project. Only one hundred or so were published, so there are very few lucky Pérez fans that actually have a copy. Unfortunately, I'm not one of them—still looking though! I'm really excited to offer it complete cover to cover, with higher quality images, and at a more affordable price. I can vouch for the cost: I've been involved in two auction bidding wars (losing both time), where the price went over $300.00 for the book. And as a bonus to those who already have the original book, there is an expanded obscura gallery, a new cover by George and more. This is truly an exciting issue. It must be pointed out, however, that certain elements have been modified for PACESETTER. The captions on nearly all the items have been moved, and some borders removed in order to allow the artwork to fill more of the page.

A big shout-out goes to Sam Catalina for loaning me his copy of *Obscura*; with out whom there probably would not be an Obscura issue. Thank you sir. Equally kind accolades go to Andy Mangels, who had archived George's original digital files for the book. Andy was able to provide those original files, and in fact provided some higher quality scans of certain items. In addition to those tremendous contributions, Andy even proofread the issue, comparing it to the original *Obscura* and offering constructive suggestions. Andy, take a bow!

Like I've said many times before: my magazine is only as good as the contributions, so I'm always on the look out for art, articles, trivia, news and feature articles. If you contribute an article or art that gets used, you will receive the issue that it appears in for free. If you have any questions please e-mail at TLorenzp@yahoo.com.

Next issue's theme is "George's 1970s work." I'm looking for articles related to that time period in George's life. I need artwork from that period; comic pages, convention sketches, trivia, etc... Lastly I need a really nice piece of 70s artwork to use on the cover.

PACESETTER is "By Pérez fans, For Pérez fans," so get involved!

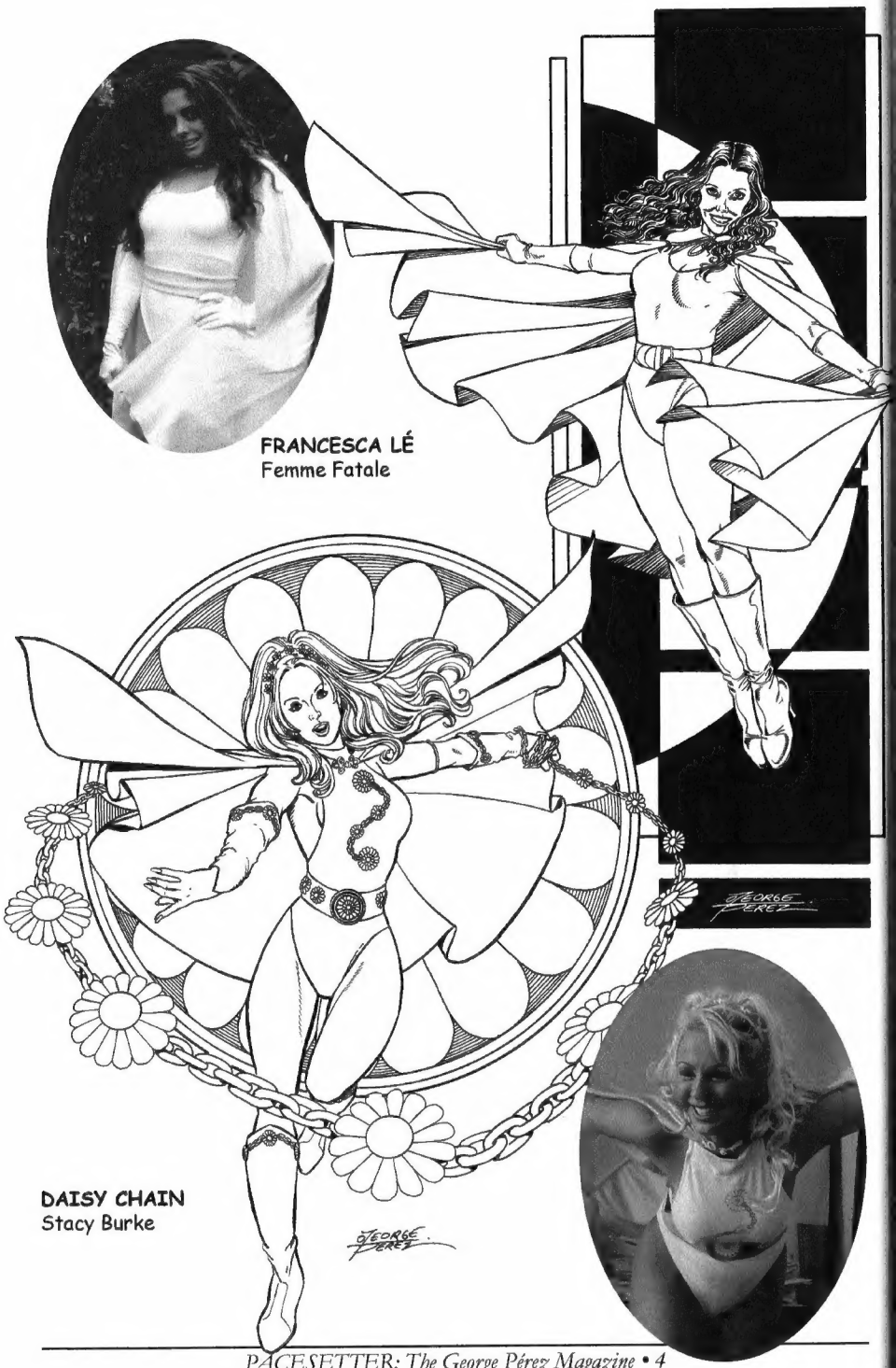
—Tony Lorenz

THE SISTERHOOD OF SUPER-HEROINES

Since 1998, George Pérez has written and directed a series of adults-only superheroine catfight videos for California-based Double Trouble Productions. The blanket title for the series is *The Sisterhood of Superheroines* and has proven quite popular for the company and a favorite for the models involved, with many fetish models and wrestlers still lined up to join in on the fun. In addition to their standard payments the actresses involved are presented with original artwork of their characters drawn by George. At one point George considered printing some of the drawings in a portfolio and had Tom Smith provide some dazzling colors. However, while a few color prints were printed for sale by Double Trouble and a couple of the models, the bits you see on this issue's cover mark the first published color appearance of the Sisterhood of Superheroines. Perhaps one day we can present the color art in their entirety.

On the following pages are the black and white original versions of the art as well as photos of the actresses who donned the capes and boots. It's no wonder George loves doing this stuff—and it reveals a truly obscure side of his career.

BLONDE VIXEN
Jeanne Basone


FRANCESCA LÉ
Femme Fatale
DAISY CHAIN
Stacy Burke

DRAGONFLY
Shannan Leigh

MISTRESS EVIL
Candi Fleeman

PRISM
Jewell Marceau

USANGEL
Eve Ellis

HI THERE, COMIC LOVERS!
CUTE OUTFIT, ISN'T IT? GEORGE FIGURED IT'D GRAB YOUR ATTENTION.
MY NAME IS DINA; AND, BELIEVE IT OR NOT, I'M THE REASON YOU'RE HOLDING THIS HERE LITTLE BOOK.
I'M THE STAR OF GEORGE'S UPCOMING CREATOR-OWNED MINI-SERIES CALLED *CRIMSON PLAGUE*.
THAT'S ME UP THERE IN MY REGULAR OUTFIT--
BY BUYING THIS 'ZINE YOU'RE HELPING TO FINANCE MY FIRST ADVENTURE. COMIC BOOKS COST MONEY, AND GEORGE WANTS TO PUT OUT THE BEST HE CAN.
AND BELIEVE ME, I WOULDN'T LET HIM DO IT ANY OTHER WAY. HE WOULDN'T DARE.
AND NEITHER WOULD YOU--IF YOU KNEW WHY THEY CALL ME *CRIMSON PLAGUE*.
SO, ENJOY YOUR TOUR THROUGH *PEREZ OBSCURA*. WHO KNOWS? IF YOU ASK REAL NICE MAYBE I'LL GET GEORGE TO PRODUCE ANOTHER VOLUME.
TRUST ME--HE WON'T REFUSE.
SEE YOU ALL IN '97.

HERE WE HAVE THE ORIGINAL MESSAGE FROM DINA: SIMMONS AS IT APPEARED IN THE FIRST EDITION OF **OBSCURA**.

THIS EDITION OF **PACESETTER** DOES NOT REPRINT THE EXACT LAYOUT OF THE ORIGINAL **OBSCURA**. THE CAPTION BOXES HAVE BEEN REARRANGED IN ORDER TO MAXIMIZE THE SPACE AVAILABLE FOR GEORGE'S ARTWORK.

IN CERTAIN CASES THROUGHOUT THIS BOOK GEORGE HAS PROVIDED UPDATES TO HIS ORIGINAL CAPTIONS AND THESE WILL BE INDICATED BY AN ASTERISK (*) AND A DIFFERENT FONT.

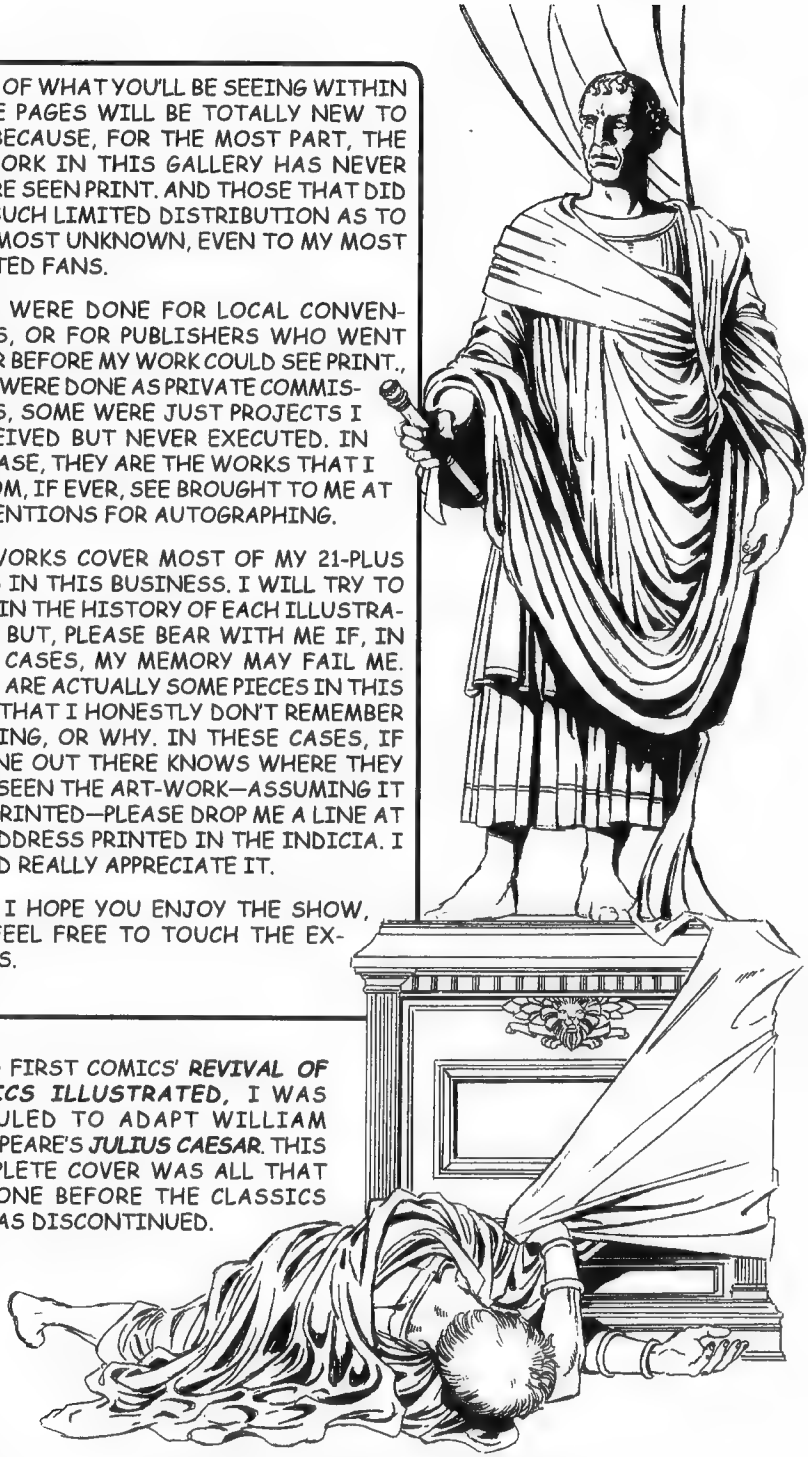
MUCH OF WHAT YOU'LL BE SEEING WITHIN THESE PAGES WILL BE TOTALLY NEW TO YOU BECAUSE, FOR THE MOST PART, THE ARTWORK IN THIS GALLERY HAS NEVER BEFORE SEEN PRINT. AND THOSE THAT DID HAD SUCH LIMITED DISTRIBUTION AS TO BE ALMOST UNKNOWN, EVEN TO MY MOST DEVOTED FANS.

SOME WERE DONE FOR LOCAL CONVENTIONS, OR FOR PUBLISHERS WHO WENT UNDER BEFORE MY WORK COULD SEE PRINT., SOME WERE DONE AS PRIVATE COMMISSIONS, SOME WERE JUST PROJECTS I CONCEIVED BUT NEVER EXECUTED. IN ANY CASE, THEY ARE THE WORKS THAT I SELDOM, IF EVER, SEE BROUGHT TO ME AT CONVENTIONS FOR AUTOGRAPHING.

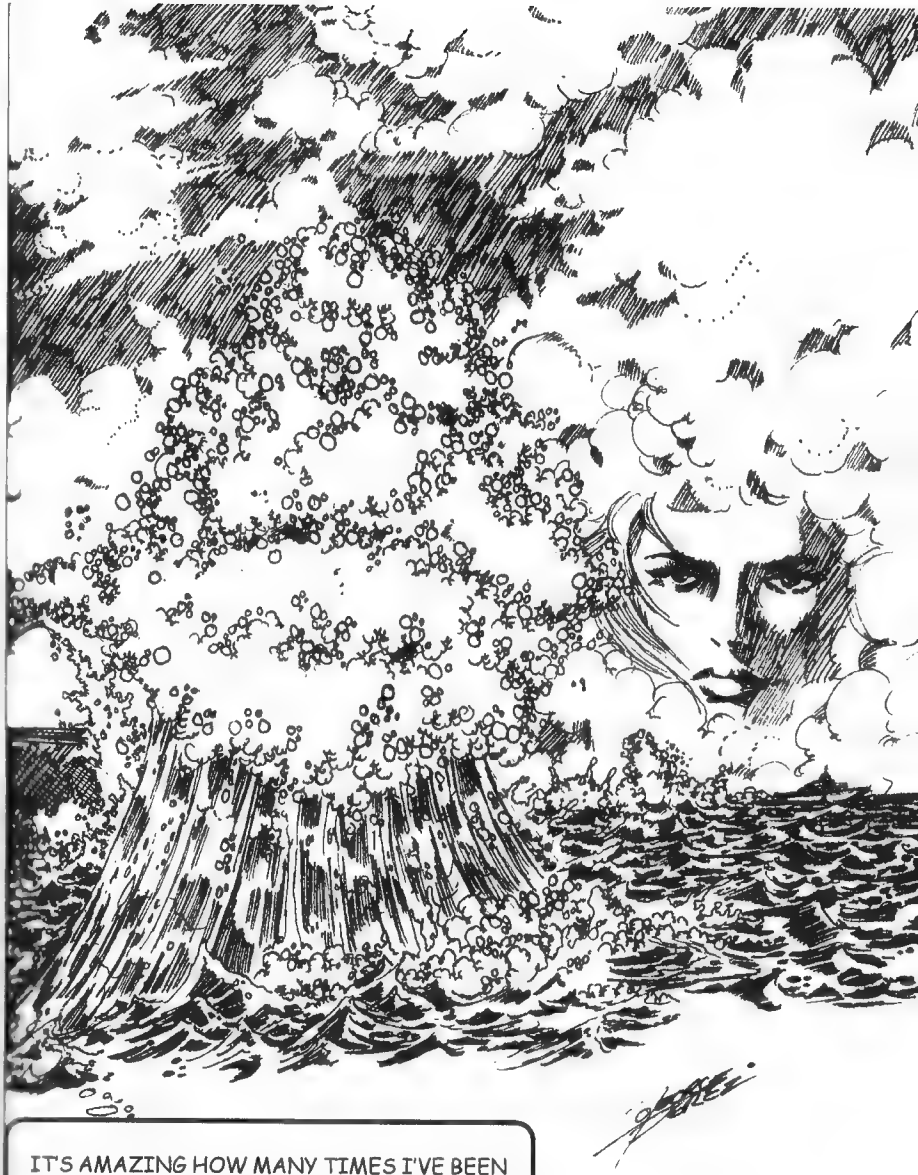
THE WORKS COVER MOST OF MY 21-PLUS YEARS IN THIS BUSINESS. I WILL TRY TO EXPLAIN THE HISTORY OF EACH ILLUSTRATION;. BUT, PLEASE BEAR WITH ME IF, IN SOME CASES, MY MEMORY MAY FAIL ME. THERE ARE ACTUALLY SOME PIECES IN THIS BOOK THAT I HONESTLY DON'T REMEMBER DRAWING, OR WHY. IN THESE CASES, IF ANYONE OUT THERE KNOWS WHERE THEY HAVE SEEN THE ART-WORK—ASSUMING IT WAS PRINTED—PLEASE DROP ME A LINE AT THE ADDRESS PRINTED IN THE INDICIA. I WOULD REALLY APPRECIATE IT.

WELL, I HOPE YOU ENJOY THE SHOW, AND FEEL FREE TO TOUCH THE EXHIBITS.

DURING FIRST COMICS' ***REVIVAL OF CLASSICS ILLUSTRATED***, I WAS SCHEDULED TO ADAPT WILLIAM SHAKESPEARE'S ***JULIUS CAESAR***. THIS INCOMPLETE COVER WAS ALL THAT WAS DONE BEFORE THE CLASSICS LINE WAS DISCONTINUED.



NOW ***THIS*** WAS A HECK OF A WAY TO START A CAREER. THIS WAS SUPPOSED TO BE THE SPLASH FOR MY FIRST FULL COMICS STORY—AND IT WAS ***REJECTED!*** AT THE TIME I WAS WORKING AS AN ASSISTANT TO ***RICH BUCKLER*** WHO SUGGESTED THIS PAGE LAYOUT, WHICH DEVIATED QUITE A BIT FROM ***TONY ISABELLA'S*** PLOT DESCRIPTION. WHEN ***DOUGH MOENCH*** WAS CALLED IN TO SCRIPT IT HE ASKED THAT THE SPLASH BE REDRAWN ACCORDING TO THE ORIGINAL PLOT. THE REVISED VERSION APPEARED IN ***MONSTERS UNLEASHED #8*** IN 1974.



IT'S AMAZING HOW MANY TIMES I'VE BEEN ASKED WHETHER OR NOT I SKETCH FOR RELAXATION. ACTUALLY, I SELDOM HAVE ANY FREE TIME TO SKETCH JUST FOR THE HECK OF IT. NEARLY EVERYTHING I DRAW IS SLATED FOR PUBLICATION. HERE WAS AN EXCEPTION, A FANTASY SKETCH DRAWN WHILE VACATIONING IN BERMUDA IN 1979.

SCIENCE DIGEST PRESENTS
CADAVER COMIX
IN THE OPERATING ROOM OF A LEADING MEDICAL SCHOOL, STUDENT ERNEST N. TERN DISCUSSES A GRAVE PROBLEM WITH HIS INSTRUCTOR...
GOLLY, DR GOODBAR, WHEN AM I GOING TO GET A REAL BODY TO WORK ON?
INSTEAD OF THIS..... THIS DUMMY!!
PATIENCE, MY SON.
CADAVERS ARE VERY HARD TO COME BY THESE DAYS, YOU KNOW.
MEANWHILE, IN ANOTHER PART OF TOWN, A WINO HAS TAKEN HIS FINAL DRINK.....
AARRRGGGH!!
THE POOR SOUL'S BODY IS TAKEN TO CITY HOSPITAL...
DEAD ON ARRIVAL.
GOODY! AN UNCLAIMED BODY!!

TALK ABOUT *EMBARRASSING!* BELIEVE IT OR NOT, THIS WAS ACTUALLY *PUBLISHED* IN *SCIENCE DIGEST* (OCTOBER 1975). TERRIBLE INKING AND LETTERING. MAN, THIS *DESERVES* TO BE OBSCURE!

**The terrible inker and letterer was me. —GPz*

THIS ***TEEN TITANS*** ILLO APPEARED IN THE ***1983 SAN DIEGO CON PROGRAM BOOK***. IT WAS PART OF A SALUTE TO THE SIXTIES.

DISNEY'S THEME PARKS HAVE DISNEY DOLLARS. 1989's ***ATLANTA FANTASY FAIR*** HAD ***"FUNNY MUNNY"***

WHEN I LIVED IN FLUSHING QUEENS, MY NEIGHBORHOOD COMIC SHOP WAS MIKE'S COMICS AND BASEBALL CARDS. THIS WAS ONE OF THE STORE BAGS I DESIGNED FOR ITS OWNER, THE LATE MIKE BERMAN. HE WAS A SWELL GUY.

IN THE LATE 1980s DC COMICS RELEASED A ***BATMAN PORTFOLIO*** WHICH CONTAINED SEVERAL OF MY ***BATMAN*** AND ***NEW TITANS*** COVERS PLUS THREE NEW PLATES. THEN THE ***WARNERS CATALOG*** ISSUED A LIMITED EDITION VERSION WITH THIS EXTRA PLATE WHICH WAS NOT PART OF THE GENERAL RELEASE VERSION.

ANOTHER ***SAN DIEGO CON PROGRAM*** ILLO, THIS TIME HONORING THE 50TH ANNIVERSARY OF MARVEL'S PREMIER SUPER-PATRIOT.

**A colored version of this piece was later used as the cover of the first Baltimore Comic Con program Book. —GPz*

Y'KNOW, I ACTUALLY HAVE NO IDEA WHAT THIS WAS DONE FOR. IT'S OBVIOUSLY A CELEBRATION OF THE 50TH ANNIVERSARIES OF ***SUPERMAN***, ***BATMAN*** AND ***WONDER WOMAN***, BUT BEYOND THAT I'M STUMPED. ANYONE OUT THERE HAVE A CLUE?

THIS IS ONE OF MY FAVORITE ***WONDER WOMAN*** ILLUSTATIONS WHICH I DID FOR AN ATLANTA, GEORGIA ***DIXIE TREK CONVENTION PROGRAM BOOK***. IT'S JUST A NICE MOMENT BETWEEN ***PRINCESS DIANA OF THEMYSCIRA*** AND ***TINY ONE***, HER PERSONAL CARRIER PIGEON.
For several past issues of **PACESETTER, this art was used in the ads for The Artist's Choice —GPz*

THIS WAS SUPPOSED TO BE THE COVER FOR AN INDIE PUBLISHER WHO, UNFORTUNATELY, WENT UNDER BEFORE IT COULD EVER SEE PRINT. I WISH I REMEMBERED THE CHARACTERS' NAMES.
GEORGE PEREZ

AHH—HERE'S A LITTLE CUTIE SEEN BY FAR TOO FEW. SHE WAS SUPPOSED TO BE THE STORE SYMBOL AND MASCOT FOR A FLORIA COMIC STORE CALLED **GROUND ZERO** RUN BY **LOUIS VALENCIA**. UNFORTUNATELY, THE STORE CLOSED BEFORE I EVEN GOT A CHANCE TO GIVE HER A NAME. ANY SUGGESTIONS?

OKAY-- PERSONAL GRUDGE TIME. IN 1994, FLEER CARDS COMMISSIONED ME TO PENCIL CARDS FOR A "WHAT IF" SUBSET TO THEIR ***MARVEL METAL*** SERIES. THE PENCILS WERE THEN TO BE COMPUTER "ENHANCED". I WAS APPALLED BY THE RESULTS. IF YOU HAVE THE CARDS YOU CAN JUDGE FOR YOURSELF. THE FINISHED ***SPIDER-MAN*** CARD, FOR EXAMPLE, REMOVED THE ENTIRE CITYSCAPE, AND THE ***X-MEN*** ALL BUT DISAPPEARED FROM THEIR OWN CARD! IT WAS HORRIBLE.

SHOW OF HANDS NOW—HOW MANY OF YOU REMEMBER ***TSR COMICS?*** DON'T WORRY, FEW PEOPLE DO. WHILE I DREW A FEW COVERS FOR THIS SHORT-LIVED COMPANY FEWER PEOPLE KNEW THAT I ALSO DESIGNED MANY OF THE TSR COVERS NOT ACTUALLY DRAWN BY ME.

YEP, TSR EDITOR AND OLD BUDDY ***ROGER SLIFER*** HIRED ME AS A COVER DESIGNER FOR ARTISTS LIKE ***TED BOONTHANAKIT*** AND OTHERS. THE TOP ONE WAS FOR ***INTRUDER #4***. I DON'T REMEMBER WHAT THE BOTTOM ONE WAS. COME TO THINK OF IT, I DON'T BELIEVE I'VE EVER SEEN THE FINISHED VERSIONS OF THESE DESIGNS. ***HELP!!***

THIS CONCEPTUAL PIECE FOR A PLANNED SWORD & SORCERY TALE CALLED ***THE LEGEND OF KAZO-NAL*** APPEARED IN THE 1977 BIO / ARTBOOK ***PÉREZ: ACCENT ON THE FIRST 'E'*** (SEE CENTERFOLD FOR MORE INFO ABOUT THAT BOOK.)*

* ACTUALLY, PAGES 31-32 OF THIS ISSUE!

ANOTHER LITTLE-SEEN LADY. THIS WAS DONE AS A T-SHIRT DESIGN FOR A TORONTO, CANADA CONVENTION BENEFITING THE JUVENILE DIABETES FOUNDATION. IT WAS APPROPRIATE: IN 1984 I LEARNED THAT I WAS A TYPE-2 DIABETIC MYSELF.

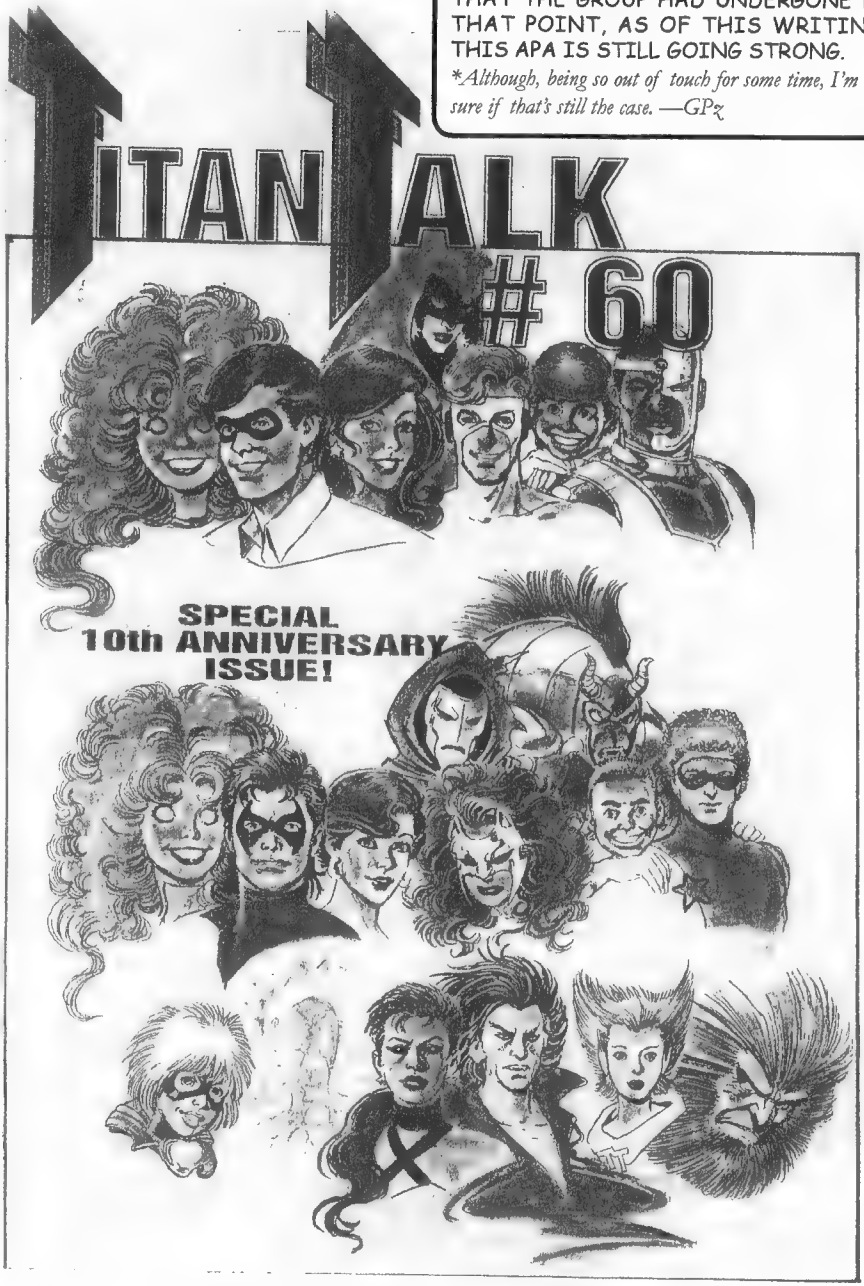
I DON'T DO MANY PRIVATE COMMISSIONS. (I CHARGE EXORBITANT RATES TO DISCOURAGE BEING ASKED) BUT THIS ONE OF ***NIGHTWING*** AND ***STARFIRE*** DONE IN 1993 FOR ***BRETT TOLINO*** WSA ONE OF MY FAVORITES.

Loyal **PACESETTER readers should know that this was later used as the cover to the premiere issue of **THE GEORGE PÉREZ NEWSLETTER** (colored by Marcus Mébès) —GP*

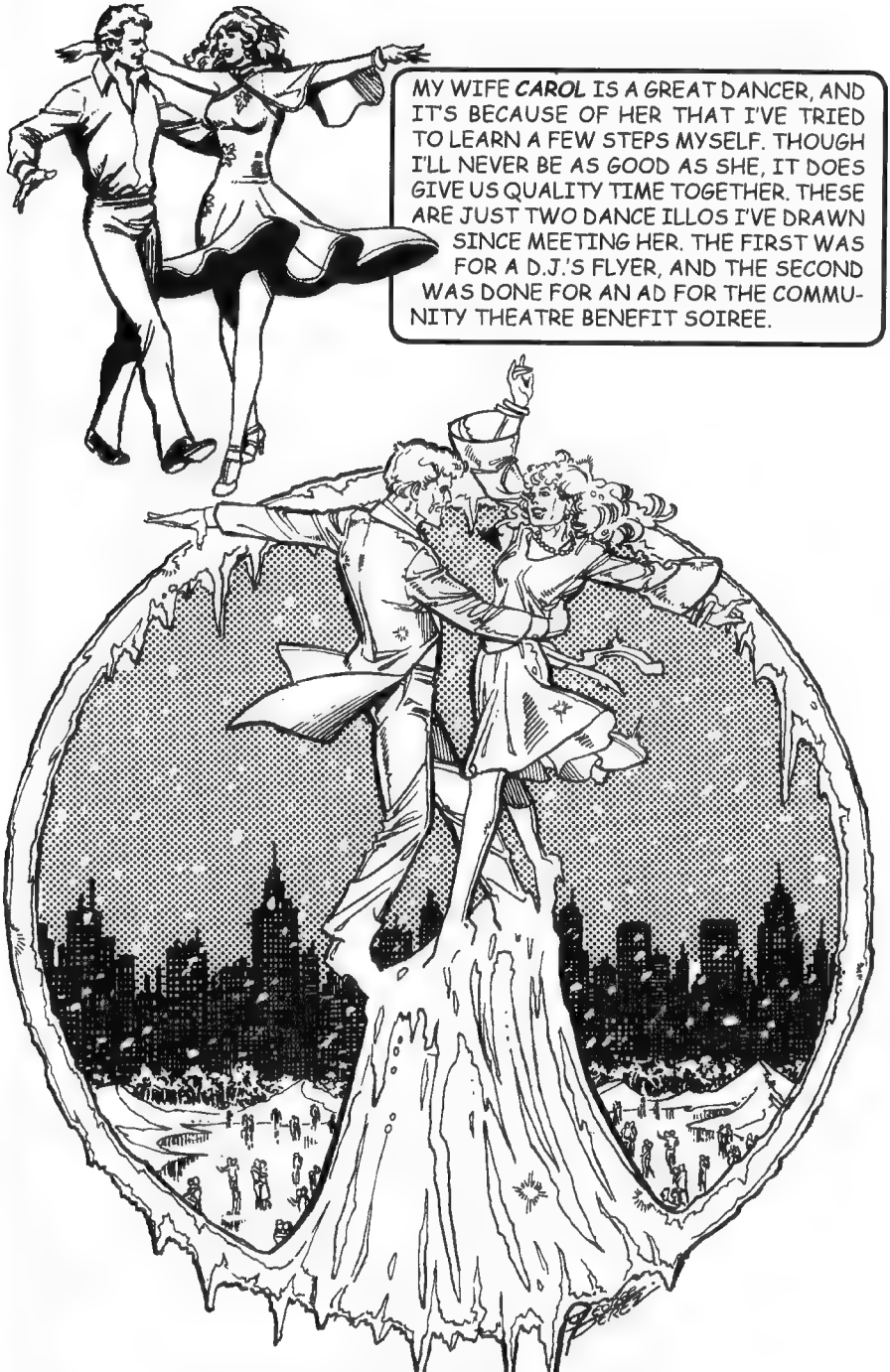
THIS APA (AMATEUR PRESS ASSOCIATION) DEDICATED TO THE ***TEEN TITANS*** CELEBRATED ITS FIRST ANNIVERSARY IN 1984 WITH THIS COVER I DREW ESPECIALLY FOR THE OCCASION.

NINE YEARS LATER, ***TITANTALK*** HAD ME DRAW THEIR ***TENTH ANNIVERSARY*** COVER SHOWING ALL THE CHANGES THAT THE GROUP HAD UNDERGONE BY THAT POINT, AS OF THIS WRITING, THIS APA IS STILL GOING STRONG.

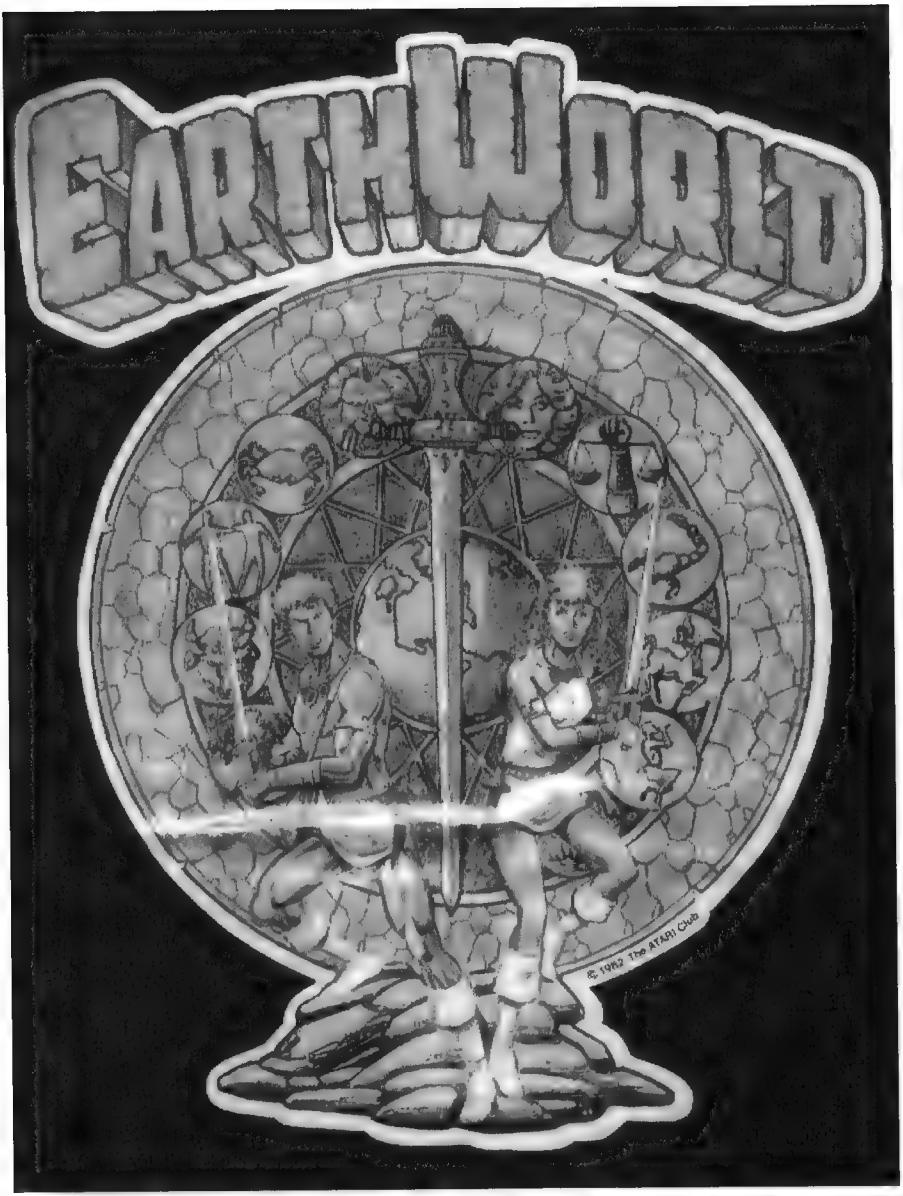
**Although, being so out of touch for some time, I'm not sure if that's still the case. —GPz*



THIS UNPUBLISHED PIECE WAS FOR A PROPOSED THESIS ON PIONEER WOMEN BY AN ASPIRING WRITER NAMED FRANCES R. KESTLER.
GEORGE PEREZ


MY WIFE **CAROL** IS A GREAT DANCER, AND IT'S BECAUSE OF HER THAT I'VE TRIED TO LEARN A FEW STEPS MYSELF. THOUGH I'LL NEVER BE AS GOOD AS SHE, IT DOES GIVE US QUALITY TIME TOGETHER. THESE ARE JUST TWO DANCE ILLOS I'VE DRAWN SINCE MEETING HER. THE FIRST WAS FOR A D.J.'S FLYER, AND THE SECOND WAS DONE FOR AN AD FOR THE COMMUNITY THEATRE BENEFIT SOIREE.

IN 1981, THE VENERABLE LIVING LEGEND ***JULIE SCHWARTZ*** ASKED ME TO DESIGN SEVEN CHARACTERS WHO WOULD BE APPEARING WITH THE ***GLOBAL GUARDIANS*** IN AN UPCOMING ***SUPERMAN*** STORY, WHILE JULIE ONLY WANTED LITTLE ROUGH SKETCHES, I THOUGHT HE WANTED FULL-SIZE ART ON EACH OF THE CHARACTERS. (ALL THE ILLOS HAVE BEEN REDUCED DRASTICALLY FOR THIS BOOK.) WHEN WE LEARNED OF OUR MISCOMMUNICATION WE HAD TO COMPROMISE ON THE PAYMENT. OTHERWISE THE DESIGNS FOR WHAT WERE SCHEDULED TO BE ONE-SHOT CHARACTERS WOULD HAVE COST MORE THAN THE ART FOR THE STORY ITSELF. I'M NOT SURE ***WHICH*** SUPERMAN BOOK THEY EVENTUALLY APPEARED IN, BUT I HAVE FAITH THAT SOMEONE OUT THERE WILL KNOW.

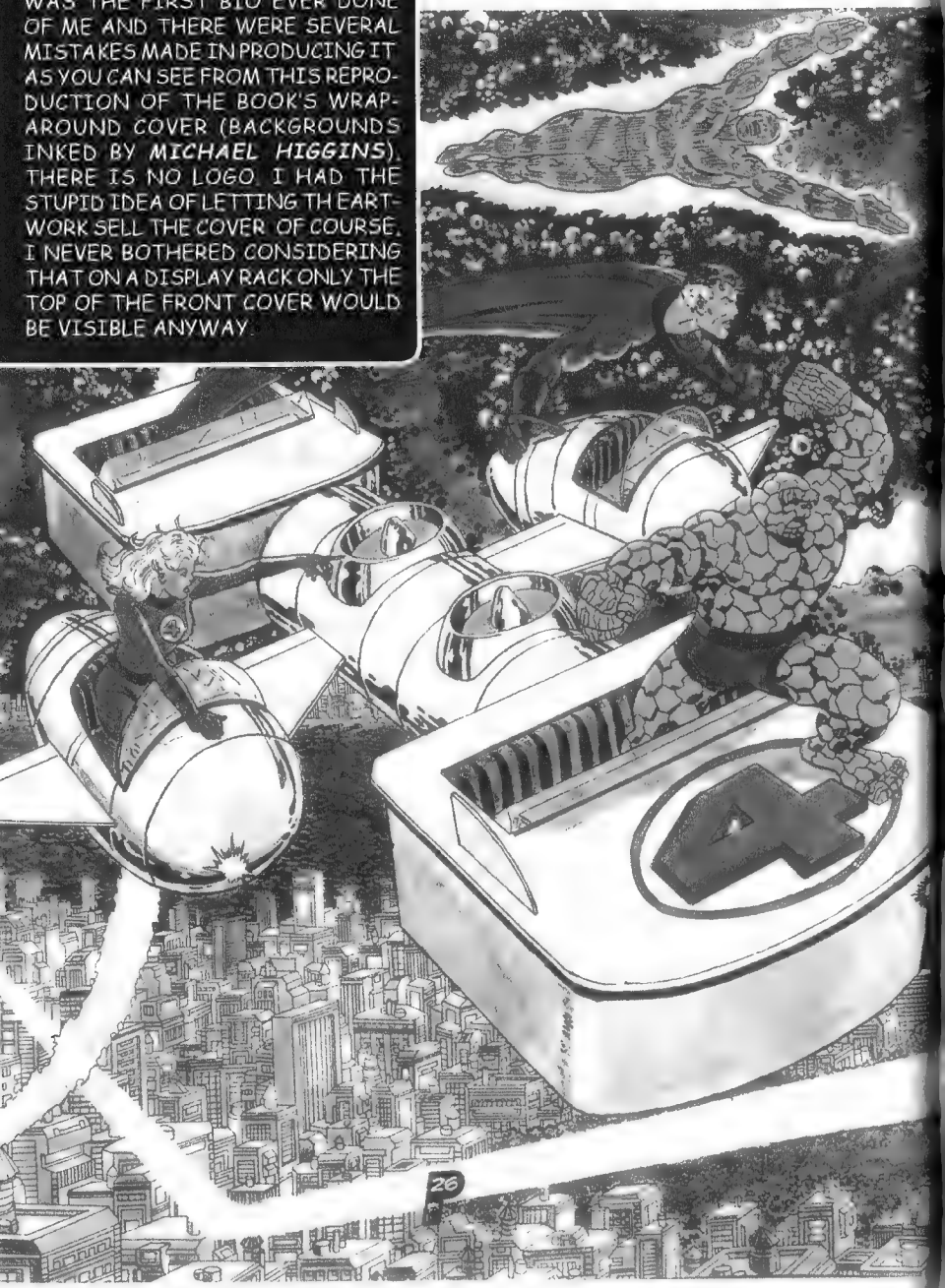


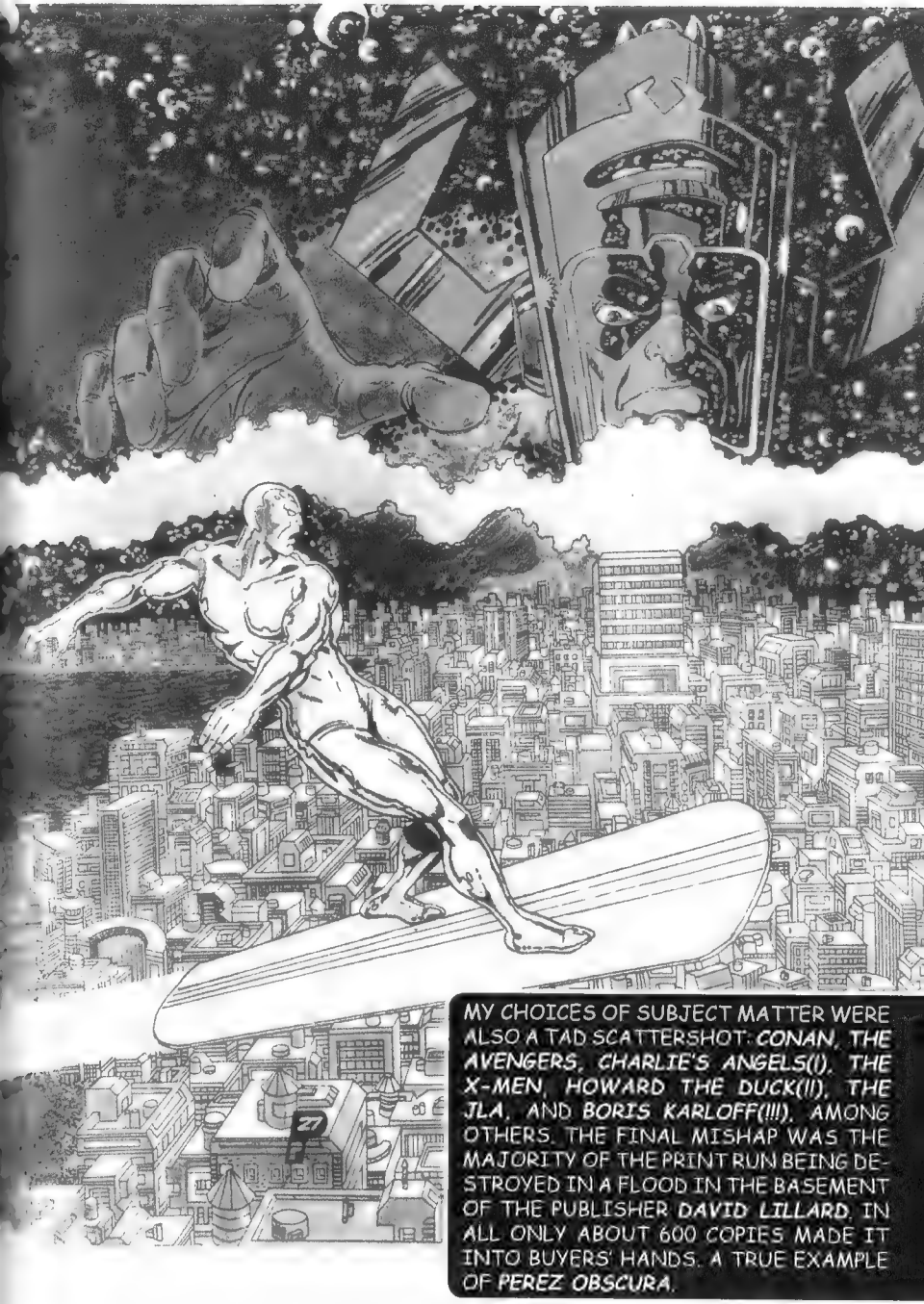
IN 1982 ATARI **TEAMED WITH** DC COMICS **ONAN INTERDEPENDENT COMIC / VIDEO CALLED** SWORDQUEST. THERE WOULD BE FOUR BOOKS, EACH SET IN AN ELEMENTALLY INSPIRED WORD. **EARTHWORLD** WAS THE FIRST. THIS COLOR ILLO WAS SCANNED FROM THE ACTUAL PROMOTIONAL T-SHIRT.

**Regrettably, we can only show you this and the next page in black and white here. —GPz*

DESPITE A HEAVILY PROMOTED TIE-IN CONTEST, ***SWORDQUEST*** FAILED, WITH ONLY THREE COMICS DRAWN AND TWO GAMES PRODUCED. THIS WAS SCANNED FROM THE ***FIREWORLD*** T-SHIRT.

PÉREZ: ACCENT ON THE FIRST 'E" WAS THE FIRST BIO EVER DONE OF ME AND THERE WERE SEVERAL MISTAKES MADE IN PRODUCING IT AS YOU CAN SEE FROM THIS REPRODUCTION OF THE BOOK'S WRAP-AROUND COVER (BACKGROUNDS INKED BY **MICHAEL HIGGINS**). THERE IS NO LOGO. I HAD THE STUPID IDEA OF LETTING TH EART-WORK SELL THE COVER OF COURSE. I NEVER BOTHERED CONSIDERING THAT ON A DISPLAY RACK ONLY THE TOP OF THE FRONT COVER WOULD BE VISIBLE ANYWAY.





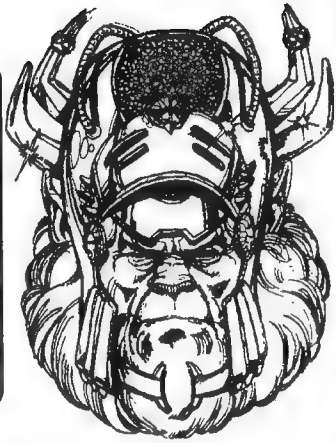
MY CHOICES OF SUBJECT MATTER WERE ALSO A TAD SCATTERSHOT: ***CONAN, THE AVENGERS, CHARLIE'S ANGELS(!), THE X-MEN, HOWARD THE DUCK(!!), THE JLA,*** AND ***BORIS KARLOFF(!!!),*** AMONG OTHERS. THE FINAL MISHAP WAS THE MAJORITY OF THE PRINT RUN BEING DESTROYED IN A FLOOD IN THE BASEMENT OF THE PUBLISHER ***DAVID LILLARD.*** IN ALL ONLY ABOUT 600 COPIES MADE IT INTO BUYERS' HANDS. A TRUE EXAMPLE OF ***PEREZ OBSCURA.***

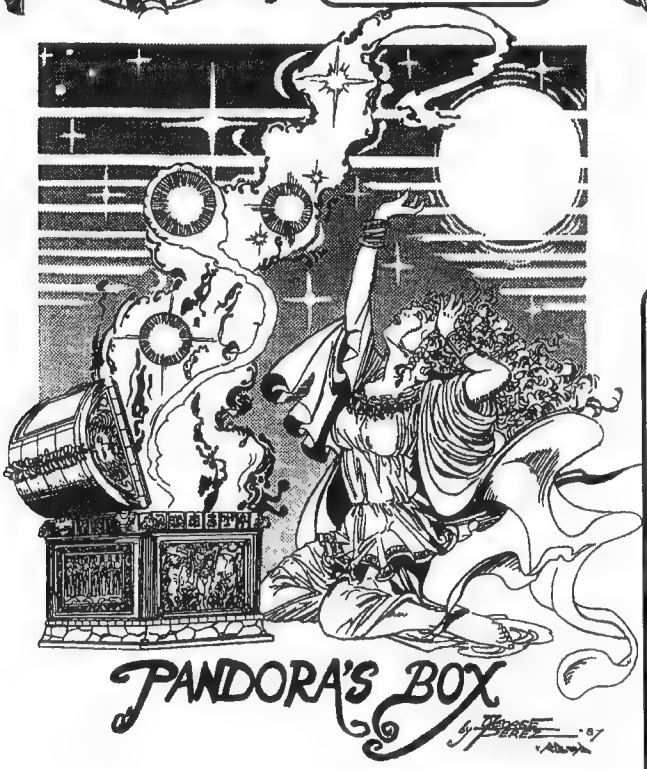
THIS WAS MY ***SECOND SAN DIEGO COMICON*** AND I WAS HONORED THAT THEY ASKED ME TO DRAW THE OFFICIAL T-SHIRT. IT'S BEEN A LONG TIME SINCE I'VE BEEN TO THAT WEST COAST SHOW. SOMEDAY I'M GOING TO HAVE TO RECTIFY THAT OVERSIGHT. THIS WAS SCANNED FROM THE ACTUAL T-SHIRT.

**I've since attended the convention several times. —GPz*

THE ***HEROES CONVENTION*** IN CHARLOTTE, NC, IS LIKE A SECOND HOME TO ME. (MY IN-LAWS JUST HAPPEN TO LIVE THERE AS WELL.) I'VE MISSED ONLY THREE OF THEM SINCE THE FIRST ONE IN 1982. EVERY YEAR, ORGANIZER ***SHELTON DRUM*** TRIES TO GET THE GUEST OF HONOR TO DRAW THE OFFICIAL CONVENTION T-SHIRT. IN 1987, IT WAS MY TURN.

AT ONE TIME I CONSIDERED DOING A ***JULIUS CAESAR PORTFOLIO***, SETTING IT IN OUTER SPACE AND CASTING IT WITH ALIENS. AT LEFT IS ***"ANTONY,"*** AT RIGHT IS ***"CAESAR."***

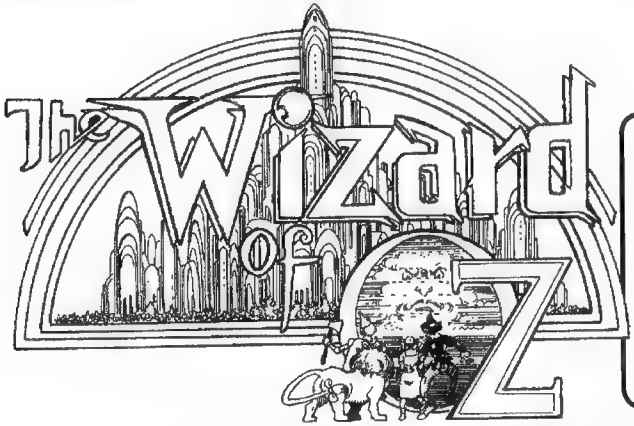




IN 1988 A COMIC STORE IN TORONTO NAMED ***PANDORA'S BOX*** HELD AN AUCTION FOR THE JUVENILE DIABETES FOUNDATION. THIS WAS THE PROGRAM BOOK COVER ILLO, INKED BY CANADIAN ***RON BOYD***. ASTUTE FANS WILL NOTE THAT I USED THIS LAYOUT FOR THE COVER OF ***WONDER WOMAN #45***.

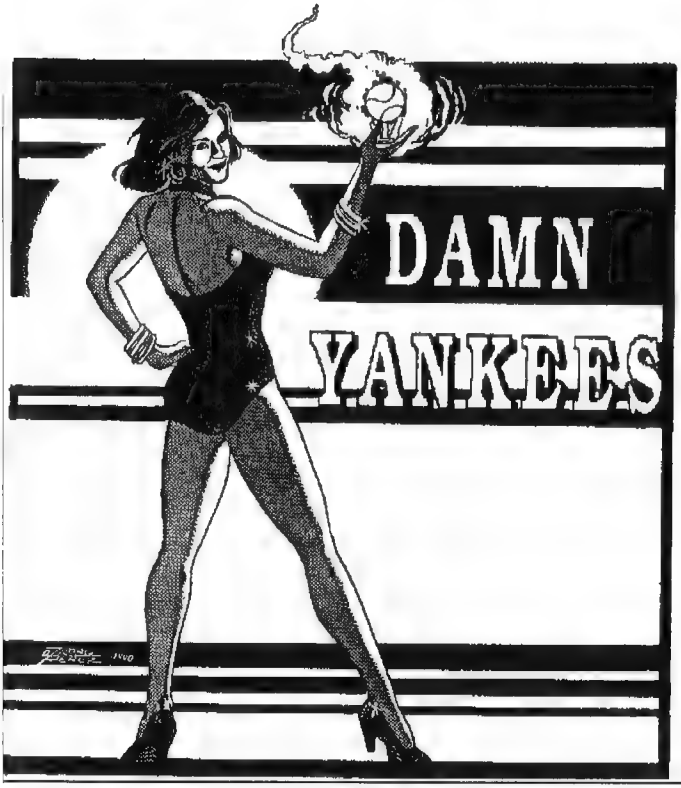
MY BUDDY ***PETER DAVID*** WHO, WITH ACTOR-WRITER-MUSICIAN ***BILL MUMY***, WAS WORKING ON A PROPOSAL FOR THE YOUTH-ORIENTED SCI-FI TV SERIES ***SPACE CASES*** ASKED ME TO WORK UP SOME ROUGH CHARACTER DESIGNS. THESE WERE TWO OF THEM. THE GUY WAS MODELED AFTER BILL HIMSELF. THE SERIES SOLD AND IS BEING CARRIED BY ***NICKELODEON. CONGRATULATIONS PETER AND BILL!***

ANOTHER ONE OF MY GREAT LOVES IS PERFORMING ON STAGE. I ALSO DREW AND EDITED MANY OF THE PROGRAM BOOKS. IN 1985 I PLAYED THE TITLE ROLE IN *"LI'L ABNER"* AND THERE WAS NO WAY I COULD DO THE PROGRAM COVER WITHOUT PAYING TRIBUTE TO "ABNER" CREATOR *AL CAPP*.



I TOOK AN *ART DECO* APPROACH FOR THIS ONE. IN THE SHOW I PLAYED *THE WIZARD* AND *PROF. MARVEL* FROM A WHEELCHAIR AFTER SEVERING MY ACHILLES TENDON DURING DANCE AUDITIONS.

THE MORE PROGRAM BOOKS I PRODUCED THE MORE RELIANCE I PUT ON DESKTOP PUBLISHING SOFTWARE. AS ONE OF THE ***WORST*** LETTERS IN COMICS, I REALLY APPRECIATE THE CONVENIENCE OF WORKING WITH COMPUTER FONTS. I ***DIRECTED*** THIS PARTICULAR PRODUCTION—MY LAST SHOW TO DATE.



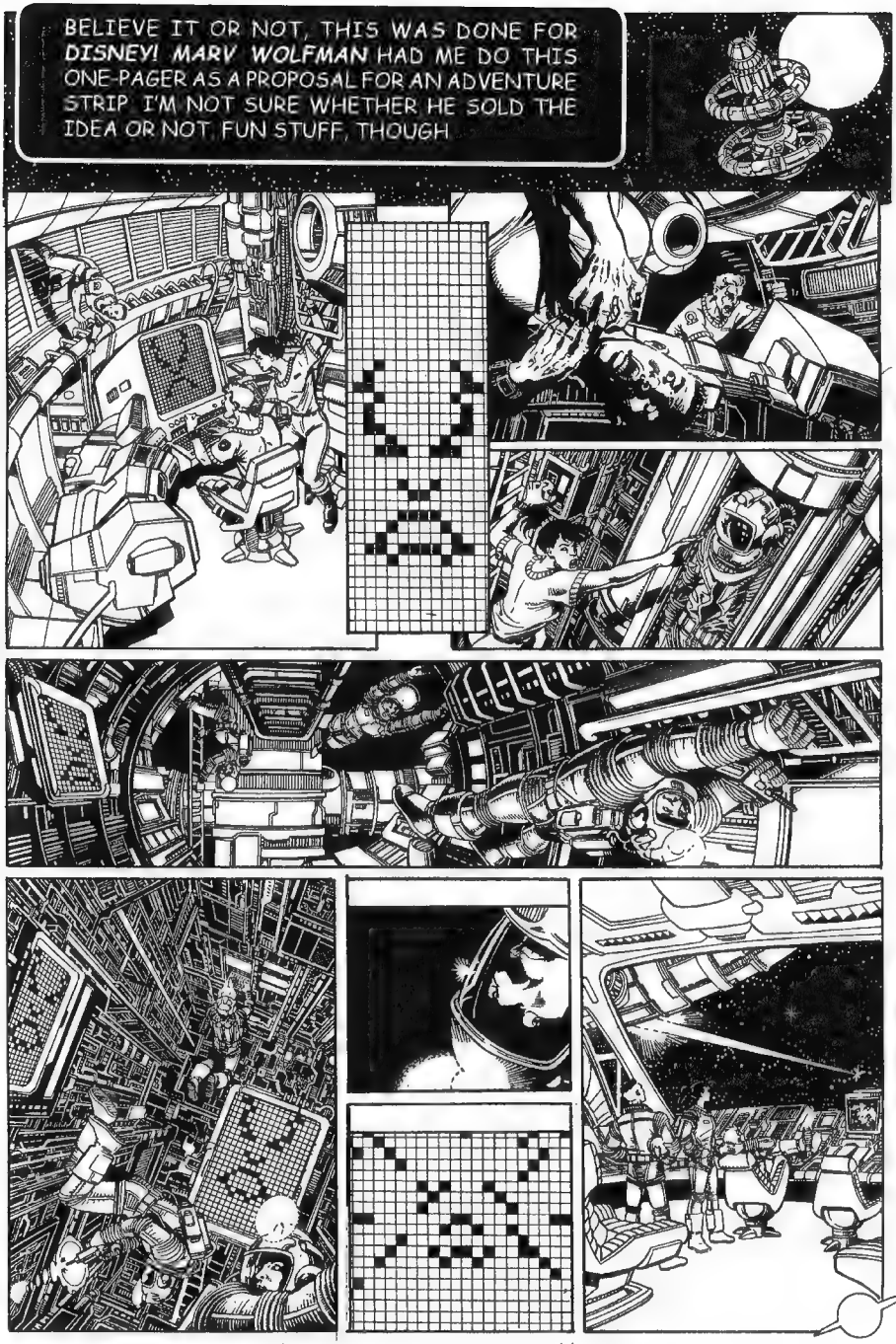
AFTER A FEW YEARS, I DEVELOPED QUITE A REPUTATION FOR MY PROGRAM BOOKS. I WAS EVEN HIRED TO PRODUCE PROGRAMS FOR PLAYS IN WHICH I WAS OTHERWISE UNINVOLVED. THE MODEL FOR THIS COVER AND THE SHOW'S "LOLA" WAS A LOVELY YOUNG ACTRESS NAMED ***MICHELLE ANNE MERRING.***

THE CENTER ILLO OF ***J.J. SACHS*** FROM ***SACHS & VIOLENS*** WAS USED FOR THE "PROOFS OF PURCHASE" FOR ***CLAYBURN MOORE'S*** J.J. STATUE.

THE SURROUNDING SKETCHES ARE THE ORIGINAL CHARACTER STUDIES. J.J.'S FACE WAS BASED ON A CALIFORNIA-BASED DANCER/MODEL NAMED ***ELSA SHAW.***

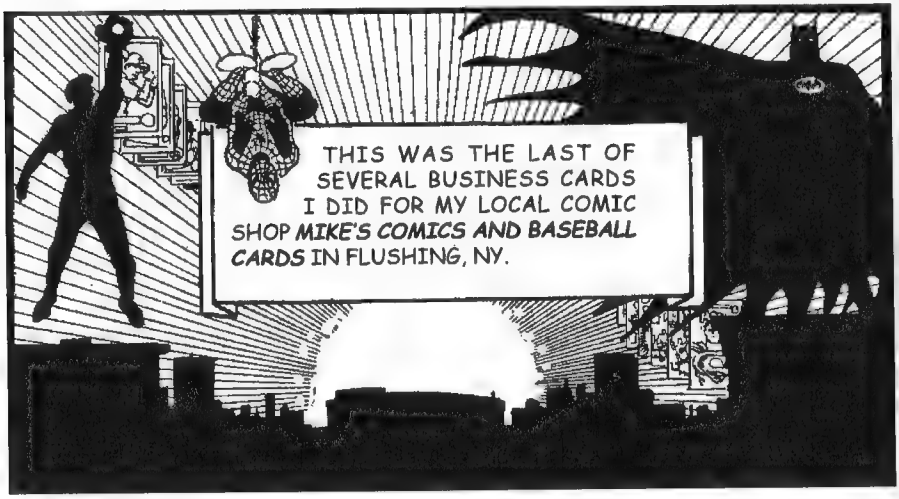
WHILE THIS IS FAR FROM MY BEST WORK, THIS MOST DEFINITELY QUALIFIES AS OBSCURE. HER NAME WAS "DEATHSTAR" AND SHE APPEARED IN A MAGAZINE CALLED *ORACLE* IN 1978. INKED BY MICHAEL HIGGINS.

COMPU-TRACK
ON LINE
OUTLAND SUMMIT IS BREACHED
THIS WAS SUPPOSED TO APPEAR IN DARK HORSE PRESENTS, BUT I NEVER FOUND THE TIME TO FINISH IT. I'LL BE USING SOME OF THE CONCEPTS FOR MY UPCOMING CRIMSON PLAGUE LIMITED SERIES FOR IMAGE.
*CRIMSON PLAGUE actually appeared under the Event Comics banner in 1997. —GP
SETTLEMENT
by
George Pérez


BELIEVE IT OR NOT, THIS WAS DONE FOR DISNEY! MARV WOLFMAN HAD ME DO THIS ONE-PAGER AS A PROPOSAL FOR AN ADVENTURE STRIP. I'M NOT SURE WHETHER HE SOLD THE IDEA OR NOT. FUN STUFF, THOUGH

FORE!
I'LL HAVE YOUR SEASON STARTING TIME REVOKED!
YA'LL GOT A LAWYER ABOUT 150 YARDS TO YO' RIGHT. USE YO' NUMBER 3 BRICK!
BY GOD, THAT FOOL'S PLAYING WINTER RULES!

NOW HERE'S A WEIRD ONE FROM THE 1970s—THE SPLASH PIECE FOR THE *NATIONAL LAMPOON* CALLED *"ACTION GOLF"*



THE LAST PAGE OF ***PÉREZ: ACCENT ON THE FIRST 'E'*** ANNOUNCED THE "COMING IN 1978" OF MY OWN CREATOR-OWNED SERIES CALLED ***DEATH SQUAD***—AN EXPANSION OF AN IDEA I USED IN A FANZINE YEARS BEFORE. I NEVER DID IT. THIS AD WAS INKED BY ***BOB LAYTON***.

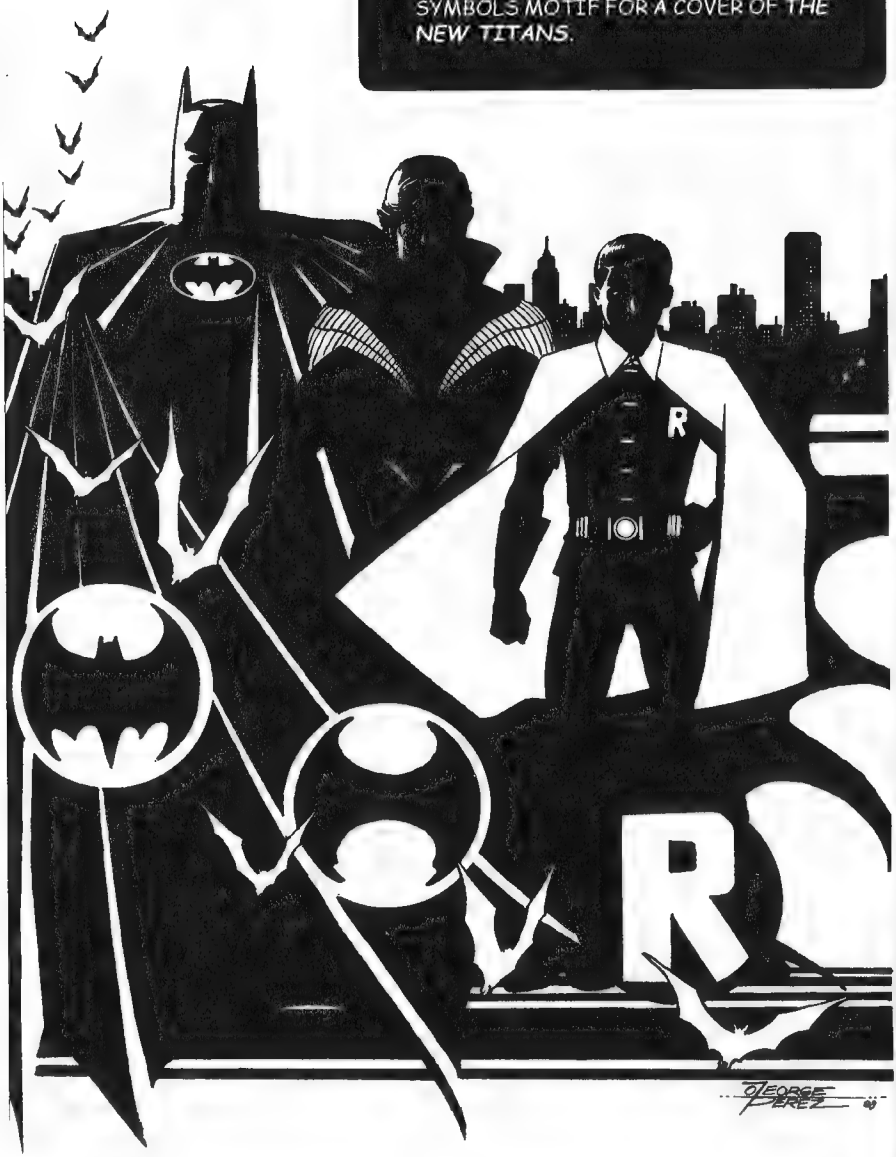
IN 1987, DC EDITOR ***JOE ORLANDO*** ASKED ME TO DRAW A SPECIAL ***SUPERMAN*** STORY TO COMMEMORATE THE BICENTENNIAL OF THE U.S. CONSTITUTION. IT APPEARED IN THE SUNDAY SUPPLEMENT OF THE ***NEW YORK DAILY NEWS*** ON SEPTEMBER 13, 1987.

ONCE I'M IN, I WON'T BE ABLE TO LEAVE UNTIL MY JOB'S DONE, SO IT'S UP TO YOU TO FIND THE REAL BEN FRANKLIN!
YOU GUYS CAN BLEND RIGHT IN WITH YOUR PERIOD COSTUMES... BUT I'M GOING TO NEED THESE. GOOD THING THIS SCARECROW'S CLOTHES AREN'T TOO RAGGED!
I CAN PASS MYSELF OFF AS A LATECOMER. TRAVEL BEING AS SLOW AS IT WAS IN THESE TIMES, THESE MEN COULDN'T HAVE MET TOO OFTEN.
YOU GOT IT!
OKAY! GIVE ME THE SIGNAL WHEN YOU FIND DR. FRANKLIN!
SHORTLY...
PARDON ME, SIR, BUT I MUST BE ALLOWED INSIDE. FORGIVE MY APPEARANCE, BUT I'VE HAD A TRYING TIME GETTING HERE... THE BAD ROADS... THE WRETCHED WEATHER...
NOW TYPICAL. WE HEAR THE SAME COMPLAINT FROM ALL THE NEW BRUDY DELEGATES.
HAVE YOU THOUGHT PERHAPS OF BUILDING A TURNPIKE?
MADE IT! WHAT AN HONOR TO BE ALLOWED INSIDE AMONG THESE GIANTS OF HISTORY!
ONLY ONE MAN CAN KNOW WHAT'S BEST FOR ALL THE PEOPLE...
I CAN NOT SEEM TO FOCUS MY ATTENTION...
WHAT HE IS SAYING IS WRONG, BUT I CAN NOT MUSTER THE ENERGY TO DISAGREE...
"THERE IS GEORGE WASHINGTON, THE GREAT REVOLUTIONARY GENERAL WHO SPENT NEARLY HIS WHOLE LIFE IN HIS COUNTRY'S SERVICE...
"...ALEXANDER HAMILTON, THE SHARP POLITICAL THINKER...
"...JAMES MADISON, WHOSE DETAILED NOTES OF THE CONVENTION PROVIDED US WITH A RECORD OF THE EVENT. HE LATER BECAME A PRESIDENT HIMSELF."
"... WHO BECAME THE FIRST SECRETARY OF THE TREASURY...
STRONG MEN ALL, BUT WHY ARE THEY ACTING SO SLUGGISHLY? WHY DON'T THEY REACT TO LUTHOR'S RANTINGS?
AHA! MY SUPER-VISION DETECTS A STRANGE CHARGE IN THE ROOM.
LUTHOR MUST HAVE RELEASED IT INTO THE ALREADY THIN, STAGNANT AIR TO SUBTLY SWAY THE DELEGATES' WILLS!
A GUST OF MY ICY SUPER-BREATH OUGHT TO NEUTRALIZE ITS EFFECTS--
--AND BRING THE DELEGATES BACK TO THEIR SENSES!

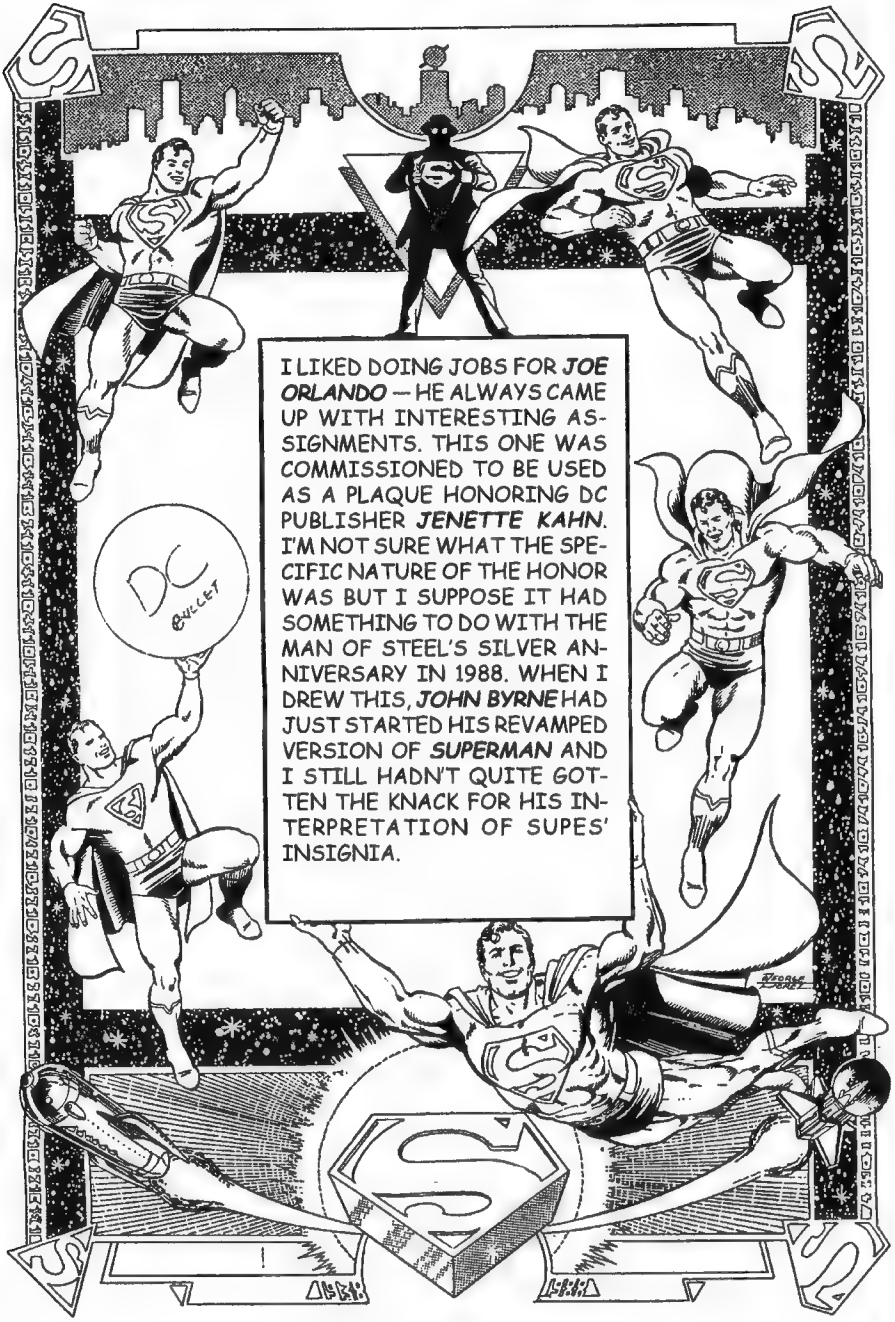
A RUSH ASSIGNMENT (I BELIEVE THE SCHEDULED ARTIST BOWED OUT UNEXPECTEDLY.) I HACTUALLY HAD TO DRAW ALL SIX PAGES, PLUS THE COVER, IN FOUR DAYS. WHEN YOU CONSIDER THE AMOUNT OF HISTORICAL RESEARCH I HAD TO DO I'M AMAZED THAT WE PULLED IT OFF. WRITTEN BY ***JOEY CAVALIERI***, WE WON A ***"PAGE ONE"*** JOURNALISM AWARD FOR OUR EFFORTS. SHOW HERE: PAGES 4 AND 5.

NOW SEE HERE, OLD MAN. WHAT YOU ARE SUGGESTING IS REPREHENSIBLE!
WE ARE HERE TO GIVE THE PEOPLE THEIR RULE, NOT TAKE IT FROM THEM!
AHEM...! PERHAPS OUR ESTEEMED COLLEAGUE HAS A POINT! I THINK WE SHOULD NOT RUSH INTO JUDGMENT, BUT CONSIDER THE POINT OF VIEW FROM ALL SIDES...
POOR LEX. NOW THAT THE LONG-WINDED LUTHER MARTIN OF MARYLAND HAS THE FLOOR, HE'LL NEVER GET TO FINISH HIS TIRADE!
MEANWHILE...
HEY, GUYS... BEN FRANKLIN INVENTED THE LIGHTNING ROD, DIDN'T HE?
I READ SOMEWHERE THAT HE WAS THE FIRST TO INSTALL HIS OWN!
I'LL BET THIS IS HIS HOME! LET'S TAKE A LOOK!
ONCE INSIDE...
WOW! IT IS HIM!
LOOKS LIKE HE'S OUT COLD! WE'VE GOTTA REVIVE HIM!
I'LL SIGNAL SUPERMAN WITH THIS SPECIAL SILENT WHISTLE HE TAUGHT US!
TERRIFIC! THE KIDS HAVE FOUND FRANKLIN... AND ONLY I CAN HEAR THAT WHISTLE!
GOT TO WORK FAST!
CAN'T LET THE DELEGATES KNOW AN IMPOSTOR WAS IN THEIR MIDST!
BY WORKING AT SUPER-SPEED, I'LL TAKE THE REAL DR. FRANKLIN--
--AND BRING HIM TO HIS RIGHTFUL PLACE AT THE CONVENTION--
--WITHOUT ANYONE NOTICING!
SO MUCH FOR YOUR TIME MACHINE, LUTHOR. I'LL RETURN THESE CLOTHES, PICK UP THE KIDS AND BRING YOU BACK TO YOUR OWN TIME...
...IN NO TIME AT ALL!
SUPERMAN!

THIS WAS THE COVER FOR THE *1989 ATLANTA FANTASY FAIR PROGRAM BOOK*. HONORING *BATMAN'S* 50TH ANNIVERSARY, I LATER USED THE SYMBOLS MOTIF FOR A COVER OF *THE NEW TITANS*.



THE PROGRAM COVER FOR 1988'S ***DIXIE TREK*** CONVENTION. STILL ONE OF MY FAVORITES. WORKING ***SUPERMAN*** INTO THE CONVENTION LOGO REALLY ADDED ZING TO THE DESIGN.


I LIKED DOING JOBS FOR *JOE ORLANDO* — HE ALWAYS CAME UP WITH INTERESTING ASSIGNMENTS. THIS ONE WAS COMMISSIONED TO BE USED AS A PLAQUE HONORING DC PUBLISHER *JENETTE KAHN*. I'M NOT SURE WHAT THE SPECIFIC NATURE OF THE HONOR WAS BUT I SUPPOSE IT HAD SOMETHING TO DO WITH THE MAN OF STEEL'S SILVER ANNIVERSARY IN 1988. WHEN I DREW THIS, *JOHN BYRNE* HAD JUST STARTED HIS REVAMPED VERSION OF *SUPERMAN* AND I STILL HADN'T QUITE GOTTEN THE KNACK FOR HIS INTERPRETATION OF SUPES' INSIGNIA.
DC BULLET

FUTURE IMPERFECT REMAINS ONE OF MY ALL-TIME FAVORITE ART ASSIGNMENTS. THIS ILLO WAS USED TO ADVERTISE THE ONLY JOINT PUBLIC APPEARANCE OF THE THREE MAIN COLLABORATORS AT THE ***HEROES AREN'T HARD TO FIND*** COMICS STORES IN CHARLOTTE, NC. IT WAS ALSO USED ON A "CERTIFICATE OF AUTHENTICITY" FOR A LIMITED NUMBER OF THE BOOKS SIGNED BY PETER, TOM AND MYSELF.

THIS MIGHT LOOK FAMILIAR. THIS WAS A PROMO FOR ***WAR OF THE GODS*** THAT I DREW FOR A DISTRIBUTORS CONVENTION. A VARIATION OF THIS WAS USED FOR THE FOURTH ISSUE'S COVER.

ANOTHER ONE OF THOSE ILLUSTRATIONS WHOSE HISTORY ESCAPES ME. IT WAS OBVIOUSLY DONE AT THE TIME OF THE ***BATMAN/TITANS*** CROSSOVER ***A LONELY PLACE OF DYING***, BUT BEYOND THAT...??

IN 1977 I'D YET TO WORK FOR DC COMICS, SO THIS WAS THE FIRST TIME I EVER DREW THE ***JLA*** FOR PUBLICATION. MY MARVEL INFLUENCES WERE STILL DOMINANT. THIS APPEARED IN ***PEREZ: ACCENT ON THE FIRST 'E'***.

ONE THING ABOUT BEING YOUNG—YOU'LL DARE ANYTHING. THIS 1984 ***ENTER THE DRAGON*** POSTER WAS ONE OF MY FIRST ATTEMPTS AT INKING MY OWN WORK—WITH MARKERS AND TECHNICAL PENS! AND THE ***ANATOMY!!*** NEEDLESS TO SAY, NO ONE BOUGHT IT. IT'S ONE OF THE FEW EARLY PUBLISHED PIECES WHOSE HAUNTING SPECTRE I'VE YET TO SEE ON AN AUTOGRAPH LINE.

YOU'D THINK THAT AS AN ARTIST I'D HAVE CREATED CHRISTMAS CARDS EVERY YEAR. UNFORTUNATELY, DEADLINES HAVE ALLOWD ME TO DO IT TWICE IN TWO YEARS. THIS WSA THE FIRST. THAT'S MY WIFE, ***CAROL FLYNN***, WITH HER WORLD FAMOUS COOKIES.

A COLOR PRINTER REALLY JAZZED UP OUR 1995 CHRISTMAS CARDS, OUR FIRST CHRISTMAS IN OUR NEW FLORIDA HOME. SANTA'S FOXY HELPER IS ***DiNA: SIMMONS***, WHO WILL BE BETTER KNOWN AS ***CRIMSON PLAGUE*** WHEN HER SERIES DEBUTS IN 1997. SHE'LL BE WAITING FOR YOU.

**Dina is no longer modeling and is currently married and the mother of two. How time flies! —GPz*

These are just some of the people who have agreed to have their names and likenesses used for my upcoming new limited series ***CRIMSON PLAGUE***™. In fact, this whole book was inspired by my meeting the beautiful **Dina Simmons** (top left) at a convention. I knew after I first laid eyes on her that she'd be the perfect model for a super-heroine (although she was originally slated to be a villain, but that's another story). Then, I asked her then-fiancé-now-husband **Bernie Mangiboyat** (bottom left) if he'd like to be a comic book character. Then I asked a young lady named **Shannon Lower** (upper left). Then another. And another. I realized that all my friends wanted to be in the comic, regardless of the size of their roles. Although I've long had a reputation for filling my stories with faces that were definitely distinctive from each other, the idea of populating the book with actual likenesses has really sparked my creative juices. I'd done a bit of it on past books, but never on such a massive scale.

Well, this is where **you** come in. If you'd like to be a part of this paper epic all you have to do is send a photo (or photos, the more the better) to the address listed at the end of this column. You will then be sent a model release form. If I decide that I want to use you for more than a mere cameo, i.e., an actual supporting role, you may be then requested to send a video of yourself to help me draw your likeness from varied angles. As compensation, supporting players (sounds like a movie call, doesn't it?) will receive a page of artwork from the series where their respective characters appeared!

Particular roles still to be filled include one blonde bombshell super-heroine, an Asian super-heroine, an African-American hero, other yet-to-be-catsgorized heroes, politicos, scientists, spacepirates, space soldiers, and a variety of innocent and not so innocent bystanders. Young, old, fat, thin, tall, short, male, female, all races, all species(?). I want you all. While I can't guarantee that I'll be able to use everyone who responds, I will make every attempt to fit as many as I can.

Also, I make no guarantees about any character's longevity or survival. The book's called ***CRIMSON PLAGUE***™ after all. The body count on this one is going to be impressive.

So, what the heck are you waiting for? Deadline is August 31st, 1996. The sooner you respond the more likely your character will appear in the first issue.

And the sooner you'll catch the plague.

Send all photos, along with your name, age (children under 18 must provide [illegible] consent), and address to:

PAC[illegible] PRODUCTIONS
P.O. [illegible]
Lake Mary, FL 327[illegible]

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WE COULDN'T ACCURATELY REPRODUCE ***OBSCURA*** WITHOUT REPRODUCING THE ADVERTS IN THE BACK OF THE BOOK, NOW COULD WE?

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ALL PRINTS AUTOGRAPHED BY CRIMSON PLAGUE CREATOR GEORGE PEREZ AND COLOR ARTIST TOM SMITH

THESE THREE PRINTS ARE THE FIRST IN A SERIES OF TEN WHICH WILL SPOTLIGHT DINA AND HER SUPPORTING CAST (THE SERIES IS SET TO PREMIERE SUMMER OF '97) BUYING ANY ONE OF THESE PRINTS NOT ONLY HELPS FINANCE THE PUBLICATION OF THE COMIC SERIES, IT ALSO PLACES YOU ON A MAILING LIST THAT WILL INFORM YOU OF FUTURE PRINTS WHEN THEY BECOME AVAILABLE. PLUS, YOU WILL RECEIVE UPDATES ON THE SERIES' PROGRESS THROUGH A QUARTERLY NEWSLETTER CRIMSON PAGES!

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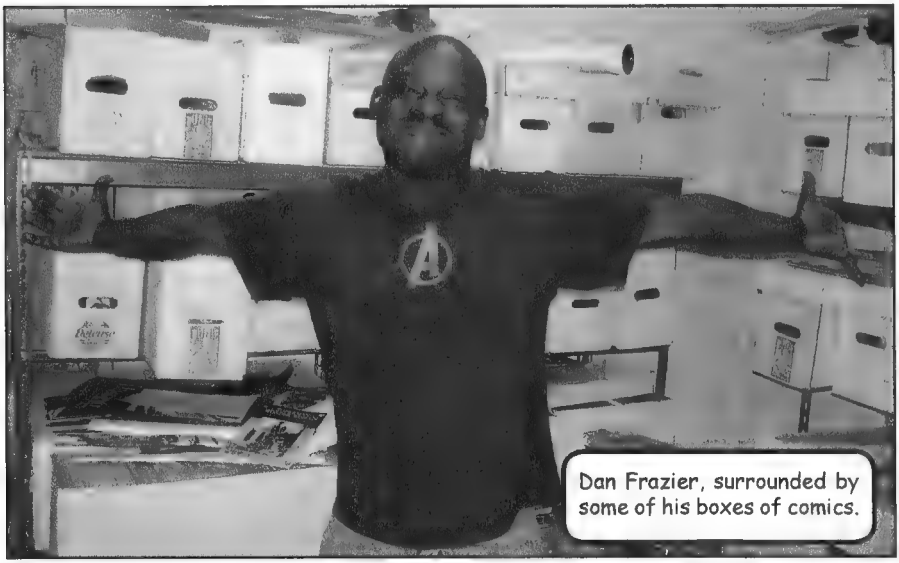
DAN'S DREAM

by George Pérez

THIS is quite a first for me. I have had the incredible good fortune of reading many articles and letters from fans regarding my life and career. I've enjoyed reading accounts of meetings with fans at comics conventions and store appearances and marveling at how much I seem to have affected the lives of so many good people of all types. Heck, if you're reading this article you're likely to be one of those fans who's flattered me with more attention and interest than I doubt I will ever truly deserve. However, this is the first time that I have ever felt compelled to turn the tables so dramatically.

In a magazine touted as being "By Pérez fans for Pérez fans" this article is actually ***about*** a Pérez fan ***by*** Pérez himself. Well, actually, that's actually a bit of poetic puffery. Dan Frazier is more than just a fan of mine—he's a comics fan through and through and has dedicated much of his time and finances to them. Sure there are many others who have been so dedicated, including the publisher and editor of this very magazine, Tony Lorenz and Marcus Mébes, webmaster Vu Nguyen of George-Perez.com, archivists Andy Mangels and Ilke Hincer to name but a few—but there is something unique about Dan Frazier, and, specifically, Dan's Dream—something that I feel is worth my backing away from the drawing board and typing these words.

For those of you who've attended comics shows like the Motor City Comic Con, the Pittsburgh Comicon, Wizard World Chicago or the Baltimore Comicon, you've likely seen Dan at those shows, an eternally youthful fanboy with a beaming smile which totally offsets his uneasy gait and halted speech, usually carrying drawing pads the size of a small coffee table. And if you've ever been lucky enough to see the sketches and commissioned pieces within the pages of those pads you most certainly marveled at the amount of extra detail and effort that many of the comics' greatest artists have lavished for this one excited fan. Full paintings by Mark Texeira, razor-sharp line work by Joe Sinnott, enormous renderings by Walt Simonson, Dan Jurgens, Mike Deodato, Ed Beard, Jr., Rudy Nebres and more. There are sketches by greats both past and present. John Buscema is there. So is his brother Sal. The Kubert Brothers, Phil Noto, Bernie Wrightson, Michael Turner, Jerry



Dan Frazier, surrounded by some of his boxes of comics.

Robinson, Marie Severin Dick Ayers, Tim Vigil, Alex Ross, Mike Kaluta, John Byrne, Jim Lee, J. Scott Campbell, Mike Mignola, Steve Rude and so many others.

There are pieces with single characters and many with multiple characters fighting either common enemies or each other. Many of these are your typical fanboy wish dreams wherein characters from one company freely share space with characters from another. And many of them have been drawn by me. I don't know how I merited such attention, but Dan seems to have placed me on his personal must-have list at every convention he and I have ever attended. Among the clashes Dan has conceived have been confrontations between Galactus and Darkseid, Big Barda and She-Hulk, The Golden Age Flash and Quicksilver, Zatanna and the Scarlet Witch, Thor and Bizarro and some of these were so large as to require two of the over-sized art boards. Even when I'm exhausted, or not planning on doing full-figure commissions at a convention, somehow Dan manages to woo me into doing it— just as he's managed to do to so many others. How does he do that? Who is Dan Frazier? And what the hell is he going to do with so many pieces of over-sized art that could literally cover every inch of wall space in his home with enough left over to wallpaper the rest of the block? Well, as it turns out, Dan has a dream, a mission, if you will, something so incredibly noble and ambitious that it prompted me to write this article.

But first, I needed to get to know this unique collector and I enlisted the assistance of his longtime friend and help provider Dennis North who sent me some background info about Mr. Daniel Frazier. The first revelation I had was Dan's age. Due to his high-octane exuberance I always assumed that he was a young kid, when in actuality he's only seven years my junior. Due to a trauma at birth Dan's brain was deprived of oxygen and he developed cerebral palsy. This dramatically affected Dan's speech and bodily coordination, but it sure didn't compromise his intelligence. If you make the effort to listen— and admittedly that can be difficult, particularly when Dan's

excited— you can tell how incredibly sharp Dan's mind is, and how passionate he is about the things he loves – news, sports, television, movies and, especially, comics.

Being a comics collector for many years in his childhood and through his 20's Dan decided in 1991 to start collecting autographs at his first comics convention in Southfield, Michigan. He brought a large stack of books (Dan always has a large stack of books!) to Bart Sears who generously signed every one. That was the beginning of the legend of Dan Frazier who would become a fixture of the Michigan and Chicago shows from then on. Joe Sinnott was one of the first artists to render a sketch for Dan. It was on a standard 8 ½ X 11 piece of paper, but Dan eventually wanted to expand the image size, large enough to reflect his dreams. Dennis had some old 18 x 24 drawing pads left over from some college art courses so Dan took them to a comics show. By this point many of the attend-

ing artists knew Dan pretty well, but it must have been quite a surprise for Dick Ayers to see that large art pad and achieve the historical position of being the first comics artist to draw it large for Dan Frazier. And others followed, genuinely thrilled at being able to work on a larger canvas.

And so it began, expanding to, at last count, over 400 pieces by over 150 artists. An incredible number of art pieces, and of these only a couple have actually been framed and put up on Dan's wall. I'm flattered to know that one of them is by me. But, what about all those others? While Dan has always freely and generously shown parts of his collection to fans and pros at many of the conventions, the lion's share of these one-of-a-kind illustrations remain safely stacked away in Dan's home—waiting.

And that brings us back to Dan's Dream. Inspired by the charity books produced by the comics companies after the September 11th terrorist attacks and other works like Andy Mangels' PEREZ ARCHIVES which benefited the CBLDF, Dan wanted to donate his art collection to produce a fundraising book to benefit ACTOR, the charity that benefits the needy and destitute golden age comics creators who built the industry, but who have fallen on hard financial times because the industry didn't have such perks as pensions, health insurance or royalties. As Co-chairman (with Roy Thomas) of ACTOR's Disbursement Committee, I was one of the first persons Dan approached regarding this project. I was so incredibly impressed and moved that this wonderful young man, himself having to deal with permanent physical challenges and living on Social Security Disability, would want to give back so generously to the industry that brought him so much joy that I just had to say "Go for it!"

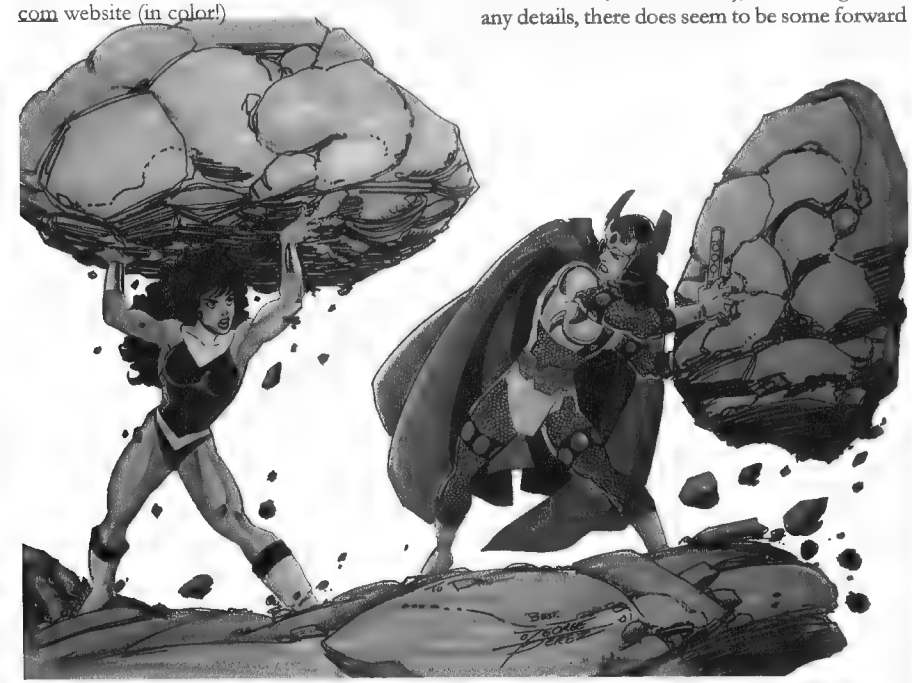
Dan's dreams are writ large, as usual. He would like to arrange the publishing of several large books (One would never be enough for Dan) featuring as many of the incredible pieces by as many artists as possible. To that end he's already gathered the signatures of 90 artists allowing their artwork to be used in such a venture without charge. He's spoken with several editors and publishers over the course of the last four years trying to get this project green lighted.

My method of showing my support is to go visit Dan at his home and get photographs of the pieces I drew to promote his project in

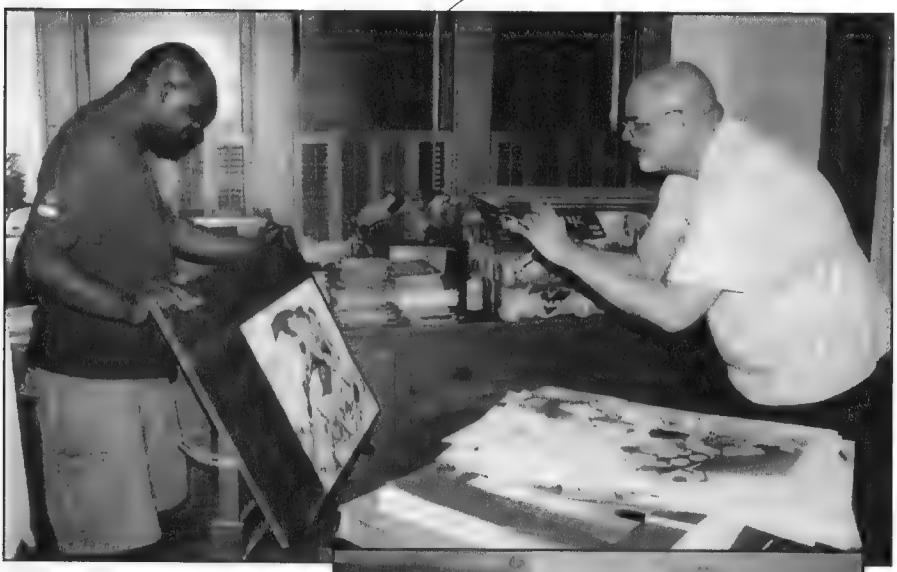
However, there are some unfortunate and unavoidable slaps of reality that often puts a sobering stagger to many a dream. So much of Dan's commissioned works portray characters from different publishers occupying the same image that this has caused a legal entanglement that I'm sure Dan didn't envision. Ever since the completion of the JLA/AVENGERS project, DC and Marvel have ceased production of crossover projects so anything that would have their respective characters sharing the limelight becomes a legal headache for all involved. The only other option would be for Dan to produce two separate books, one spotlighting Marvel characters, the other DC. It would unfortunately mean that the "crossover" illos would not ever see the light of day. That really is a pity.

Yet, as I write this, there does seem to be a light starting to glimmer at the end of the tunnel. While, unfortunately, I cannot go into any details, there does seem to be some forward

PACESETTER. I thank Tony and Marcus for allowing this and for Dan's friend Matt Mulford for photographing me as I took snapshots of Dan's Pérez collection. I limited the photos to only the ones I drew since I don't have clearance from the other artists—and don't want to ruin the surprise if and when the pieces get published in Dan's books. These photos should be scattered throughout this article and what couldn't be fit in will, hopefully be used in future issues of PACESETTER and on the www.george-perez.com website (in color!)



momentum on Dan's Dream. I've also left some details of Dan's life and accomplishments out of this article because it is set to be included in an intro for the book, should it indeed be published, written by artist Scott Rosema. I hope these photos help whet your appetite and that we all keep our fingers crossed.



While preparing this article George actually visited Dan's home in Lansing, Michigan, to personally photograph the images used throughout this article. Looking at Dan's big smile, this was a dream come true—one of many, we hope.

CAROL'S CORNER

by Carol Flynn

LET me start this column with two thoughts. First, thank you to everyone whose positive feedback on my previous article made this regular feature possible. Second, always be careful what you wish for. The second thought is for you readers who may regret asking for more of my opinions as well as for me thinking that I could be a successful writer. Although the editors have generously offered me carte blanche, I think that most of you might prefer I keep in mind that some aspect of my writing refer to life with George. This first offering was inspired by a suggestion from Marcus; let's see how it goes.

Anyone who is a fan of George Pérez will be familiar with the Hawaiian style shirts that he wears at comic conventions. A great majority of you also knows that I am responsible for making them. Here is the inside story on how the tradition started.

Even before I met and married George sewing was a serious hobby of mine. As a member of a somewhat older generation, Home Economics was a required course when I was in Junior High School (it is my understanding that the current classification for that is Middle School, seventh through ninth grades) and included cooking, child care, and sewing. Not surprisingly after that rude introduction I was disinclined to take up needle and thread for many years. However, during the late 1960s it was still true that sewing clothes was cheaper than buying them and I certainly lived life on a very tight budget! So one small step at a time I learned how to make clothes for myself. As often as not they did not turn out exactly as I had envisioned them, but each mistake made was a lesson learned for later.

Over the course of time I became a fairly competent seamstress by taking classes as well as experimenting on my own. In my case the classes were much more beneficial than the experiments. George has often said that he admires the way I immerse myself in learning when there is a goal I want to achieve. Others might consider it compulsive behavior but we

Carol and George pose at the Nora ruins in Sardinia, in August of 2006.

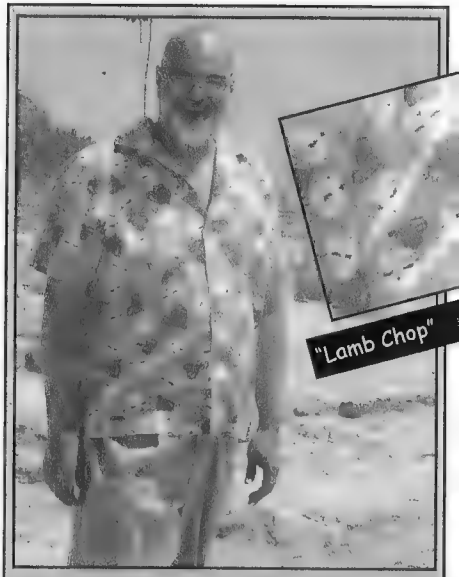
just ignore them.

Fast forward to the early years of our marriage. Money wasn't always tight but I actually enjoyed sewing. George encouraged me and made sure that I had whatever type of sewing machine I wanted. Sewing clothes for a man is very different from sewing for a woman as the fitting issues are completely different so not everyone who sews is willing to learn the new set of skills involved. In an earlier relationship I had attempted to make a shirt for a man and when it did not turn out perfectly he did not wear it. As a result I was not encouraged to try again. However, George is such a sweet man that I knew I had to try again for him as hints had been dropped (and he is one of the most difficult people to get gifts for).

After deciding on the type of project to tackle, a camp shirt, we went fabric shopping together to find something that George would be willing to wear. At this point I will digress to say that George is a most unusual man because he doesn't just tolerate shopping trips he actually enjoys them. And he enjoys them more if we find things and buy them (any female readers will certainly be green with envy at this point, yes, I know that I am a lucky girl!). The fabric we chose had a black background with a pattern of large, fall leaves in orange and dark gray.

Back then I always worked from a commercial sewing pattern and I still have the original envelope and some of the pieces from that pattern. It was a straightforward project and not particularly complicated. That being said, I did make one mistake in the front facing which only another sewer might notice. At that time I did not always go back and redo things as long as the overall look was acceptable. How things change!

George was very pleased with the result and so I was very encouraged to make more shirts for him. His favorite part of the shirt was the little label I sewed in with my name on it. It was an afterthought on my part as I generally put labels in the backs of my projects to distinguish them from the fronts (not actually necessary in a camp shirt), but a standard was set. After that when I was in a hurry and skipped the label, George would get a certain disappointed look



George wore the celebrated "Lamb Chop" shirt at the Parthenon in Athens, Greece, in August of 2006

in his eyes that said I needed to take the extra five minutes to put in a label.

Over the years the pattern has changed and evolved as George's body has changed and I learned how to alter patterns to create a custom fit. Although I have searched and asked George, we are unable to find the first shirt or even remember when it left our possession. He thinks that we got rid of it when it became too small and I think that it may have been auctioned off for charity at some point. If anyone out there knows where it is please let us know.

Although we started with a reasonably non-flamboyant print, we soon began choosing more colorful and exotic prints. Occasionally, I would make a shirt for myself to match his but that was the exception rather than the rule. The first time that we actually chose licensed characters came prior to a trip to Disney World in Florida. We found several fabrics that had Disney Babies prints and George made the bold choice to have shirts made from them starting a new chapter in the shirt story.

People frequently ask where we find the fabrics and now all will be revealed. They are widely available in fabric stores mostly in the sections

devoted to children's, quilting, or decorating fabrics. Wal-Mart has also been a good source, especially for seasonal prints (several Coca Cola Santa prints stand out in my memory). If you just keep an open mind and have the patience to browse all the aisles you would be surprised what you can find.

It didn't take very many years for the shirts to become a noticeable part of George's convention appearances. Fans would sometimes be so taken by a particular shirt that they would try to buy it off his back. True gentleman that he is, George stayed dressed and claimed sentimental attachment to his shirts. But as his wardrobe increased (one or two shirts each for birthday, anniversary and Christmas start to add up) and the pattern evolved to fit better, a surplus started building up. At that point we decided to put some of the older ones up for charity auctions starting at the Heroes convention. This was an idea whose time had come. Recently, we have even had some auctioned on eBay. The shirts have also been photographed for print articles, books, and have even been featured in a TV spot.

Of all the shirts I have made for George, the all time most popular one has a lavender background and is covered with balloons and images of Shari Lewis' puppet character Lamb Chop. George always says wearing this proves how comfortable he is as a man. This shirt has appeared on television as well as in print and is the one that is most frequently requested at conventions. It makes me wish I had bought more of that fabric because it is starting to fade and show its age. Maybe it is time for me to get back to the sewing room.

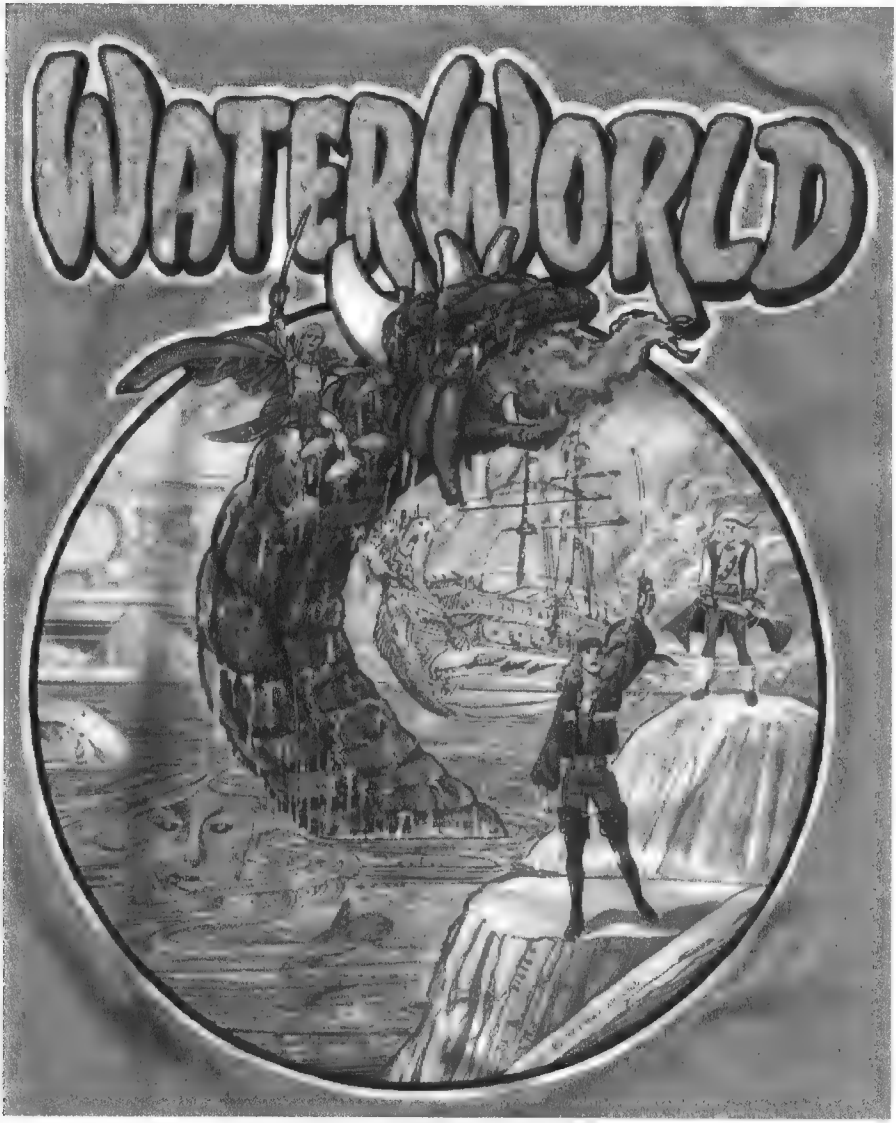
That is all for this installment and I hope that you have enjoyed it.

—CAROL FLYNN

George and Carol visit Lisbon, Portugal, in August of 2006.

GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment! This issue's art gallery continues the focus on George's *Obscura* work!

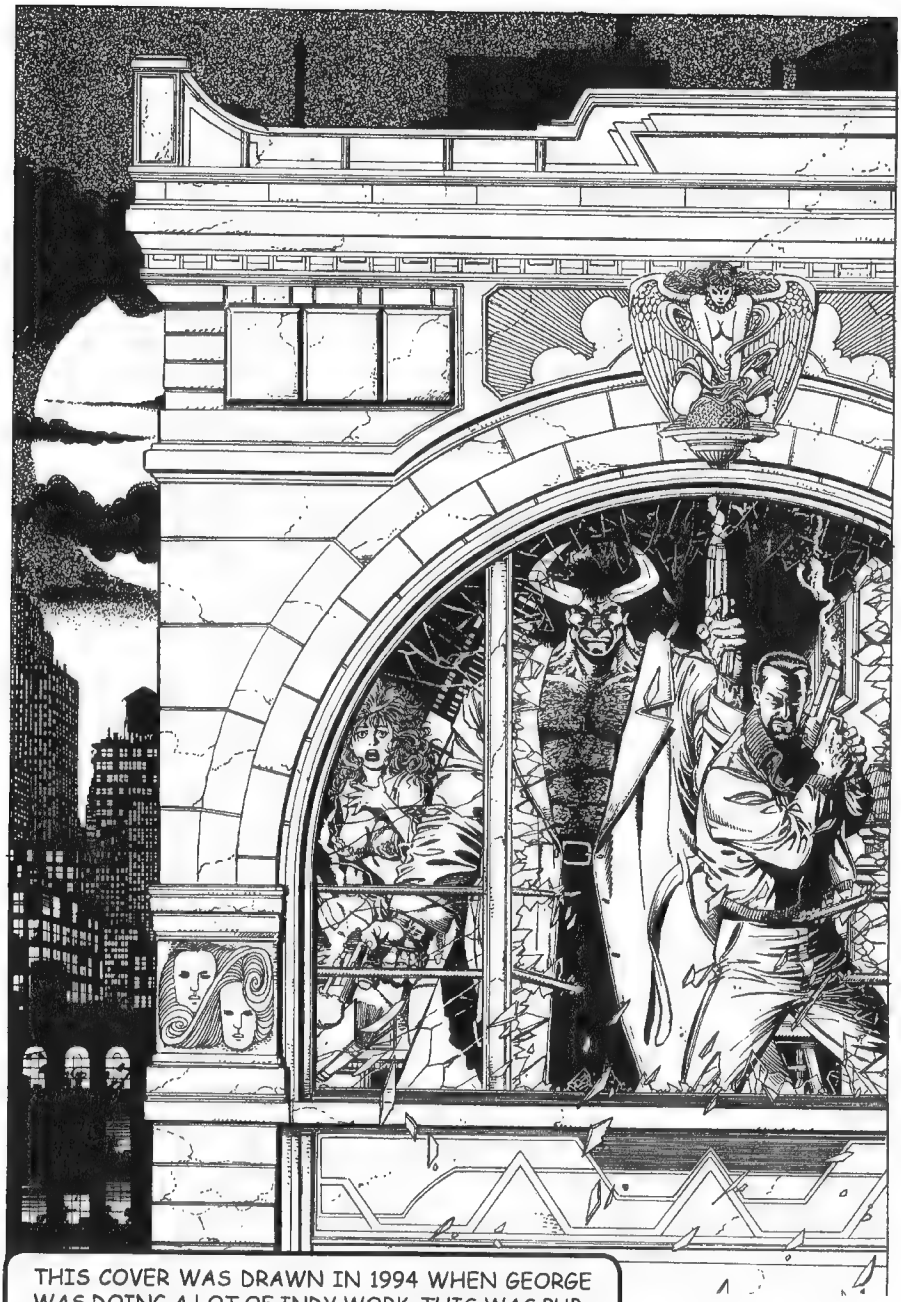


THE ORIGINAL ***OBSCURA*** INCLUDED THE FIRST TWO ***SWORD-QUEST*** T-SHIRTS. HERE'S THE THIRD: ***WATERWORLD!***

Dan Frazier's collection is so vast, we didn't have room for it all. Here are two more for your enjoyment! Scarlet Witch vs. Zatanna and Rogue vs. Warbird.

GEORGE HAS DRAWN SO MUCH, AND SO MANY DIFFERENT CHARACTERS... IT'S GREAT FUN TO SEE THE RANGE AND EXTENT OF IT ALL. HERE'S BARBIE!

"BELEAGUEAN DAYS," DRAWN AS THE COVER FOR DANGEROUS TIMES #4 FROM 1990. THE COMIC WAS WRITTEN BY MARGIE SPEARS, ONE OF THE EARLY MEMBERS OF TITAN TALK. GEORGE DREW HER IN THE BIG WEDDING ISSUE OF TALES OF THE TEEN TITANS #50.
GEORGE PEREZ '90



THIS COVER WAS DRAWN IN 1994 WHEN GEORGE WAS DOING A LOT OF INDY WORK. THIS WAS PUBLISHED BY BONEYARD PRESS FOR A BOOK CALLED ***BILL THE BULL*** #2.

THIS DRAWING FROM 2005 PAYS HOMAGE TO JLA/AVENGERS SHOWING SUPERMAN WITH THOR'S HAMMER, CAPTAIN AMERICA'S SHIELD—AND ADDING WONDER WOMAN'S LASSO AND GREEN LANTERN'S POWER RING TO THE COLLECTION.
To MARK
BEST,
GEORGE PEREZ
4.25.05

SPECIAL THANKS TO MARK MCINTOSH FOR PROVIDING THIS SIZZZZZZZZZZZLING IMAGE OF ZATANNA AND THE PRECEDING IMAGE OF SUPERMAN.

THIS DRAWING OF CAPTAIN AMERICA WAS USED IN THE 1998 HEROES CONVENTION BOOK.

GEORGE DREW THIS PICTURE OF ***THE DOOM PATROL'S CELSIUS*** FOR COLIN MATHURA-JEFFREE OF NEW ZEALAND AT 2006'S ***WIZARD WORLD TEXAS*** CONVENTION.

BRUCE BANNER, OVERSHADOWED BY THE FUTURE IMPERFECT VERSION OF THE HULK, MAESTRO. FROM THE ***HULK*** NOVEL BY PETER DAVID. THIS IMAGE IS TITLED **LAST TITAN.**

ORIGINAL PENCILS TO THE UNUSED COVER FOR ***SWORDQUEST #1***.

THIS IMAGE ORIGINALLY WAS PRINTED
AS A REVERSAL (OR A NEGATIVE) AS THE BACK COVER FOR **OBSCURA**,
BUT EVEN BEFORE THAT, IT APPEARED IN THE PORTFOLIO ACCOMPANYING
ACCENT ON THE FIRST E.

NEWS & EVENTS

JSA: Ghost Stories TP
January 2007
$14.99
(www.dccomics.com)

Red Sonja 35th Anniversary Cover Showcase Collectors Book
January 2007
$5.99
Dynamite Entertainment
(www.dynamiteentertainment.com)

Brave and the Bold #1
February 2007
(ongoing series)
$2.95
(www.dccomics.com)
(32 pages)
writer:Mark Waid
penciller: George Pérez
Featuring two covers by George Pérez.

Wonder Woman: Greatest Stories Ever Told TP
April 2007
$19.99 US/$23.99 Canada
DC Comics (www.dccomics.com)
Trade Paperback (192 pages)
writers: William Moulton Marston, Robert Kanigher, Dennis O'Neil, George Pérez and Phil Jimenez
artists: H.G. Peter, Ross Andru, George Pérez, Phil Jimenez and others

Crisis on Multiple Earths Vol. 5 TP
April 2007
$14.99 US/$17.99 Canada
(www.dccomics.com)
Trade Paperback (176 pages)
writer: Gerry Conway
artists: Dick Dillin, George Pérez, Dick Giordano, Frank McLaughlin, Rich Buckler, Jim Starlin and Bob Smith
Reprints *Justice League of America #159-160, 171-172, #183, Justice League of America #184 (Nov 1980), and Justice League of America #185 (Dec 1980).*
George Pérez will be providing a new cover for this trade collection.

Convention Appearances

- January 27-28: **Phoenix Cactus Comicon 2007**, Phoenix, AZ
- February 16-18: **MegaCon**, Orlando, FL www.megaconvention.com
- February 23-25: **New York Comic Con**, New York www.nycomiccon.com - George will be guest of honor
- April 27-29: **Pittsburgh Comic Con**, Monroeville, PA www.pittsburghcomicon.com
- September 7-9: **Comic Book Festival**, Avilés, Spain

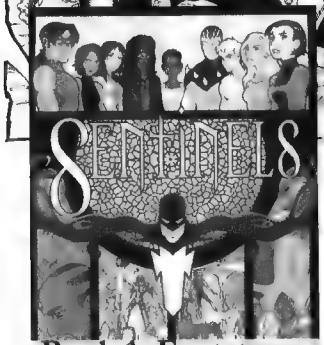
GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work.
Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at www.george-perez.com
then head on over to:

(Titans Tower - the most comprehensive Titans resource) ***http://www.titanstower.com/***
(The Artist's Choice - Pérez Art available for purchase) ***http://www.theartistschoice.com/***
(Atari Age - Swordquest comics online) ***http://www.atariage.com/comics/index.html***
(JLA Avengers Port) ***http://www.fortunecity.com/business/bustwo/354/***
(Double Trouble Productions - ADULT SITE) ***http://www.dtwrestling.com***
(Superheroines' Demise - ADULT SITE) ***http://www.super-heroines.com/perez.htm***
(Sisterhood of Superheroines- ADULT SITE) ***http://www.sisterhoodofsuperheroines.com***

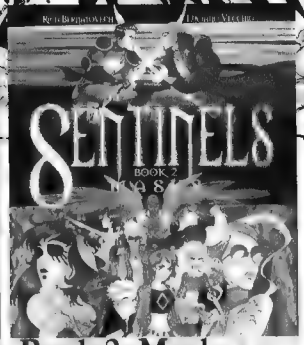
As this magazine continues we will be adding more sites to the list.
Please, if you know of any we have not included, e-mail ***tlorenzp@yahoo.com***



Book 1: Footsteps

Years ago, the superhero team, Sentinels, disappeared. Now, their children have taken their place. Are they destined to meet the same fate as their predecessors? Forces from every angle try to pull the team apart as they find that their greatest challenge might just be living up to the name Sentinels.

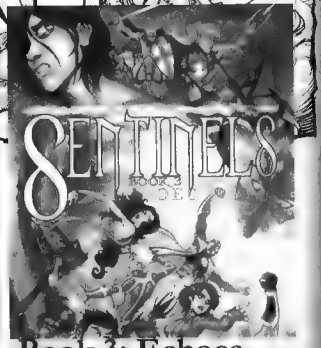
By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.



Book 2: Masks

Following the events from Sentinels Book 1: Footsteps, the Sentinels fight to save former associates from being murdered. Will teaming up with their enemies be enough to stop the mysterious Lightbringer? More secrets and the person behind their problems is revealed!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.



Book 3: Echoes

The events of books 1 and 2 lead up to this volume, Echoes. What has been happening to Templar since his abduction? What on, or under, earth has happened to Gospel? And what exactly does the next generation of heroes have to do with everything? You'll be amazed at how it all fits!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.

Sentinels Book 1: Footsteps, **Book 2: Masks** and **Book 3: Echoes** are $14.95 each, which includes shipping inside the U.S. (outside U.S. shipping will be charged and varies depending on country).

PÉREZ FANS!
Book 1 features FIVE Pinups by George Pérez. This is something you MUST have!

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NYC, NY 10019
Please make payments to: **Rich Bernatovech**

Released by Drumfish Productions.
Official website: **www.sentinelsonline.com**

Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com
You'll be glad you did!

For ALL things TITANS, the ***best*** online resource for news, archives, art and history is **www.titan-stower.com**.
For ALL things PÉREZ the only ***complete*** online resource for news, art and more is **www.george-Pérez.com**

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Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...

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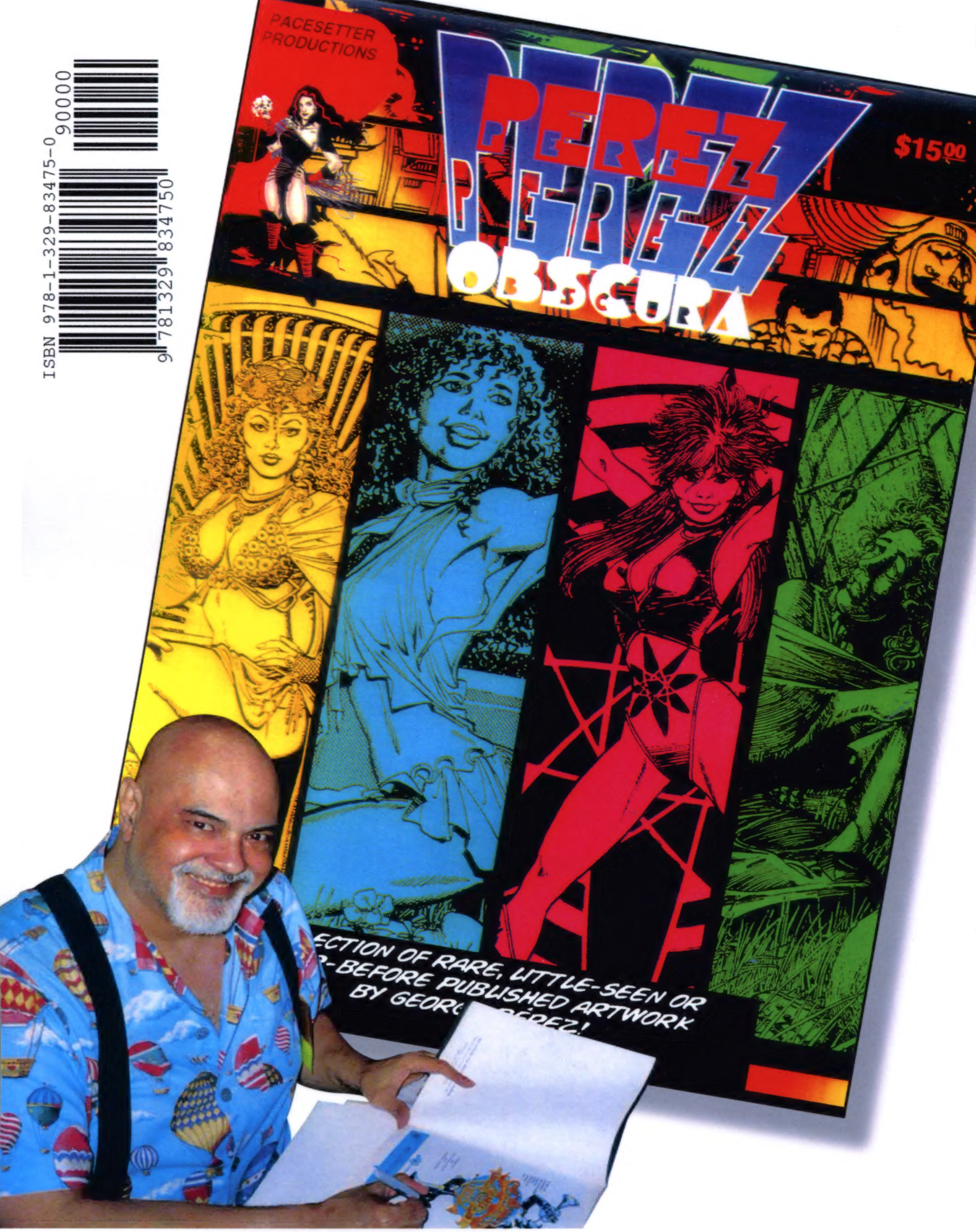

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The staff of *Pacesetter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms. We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

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